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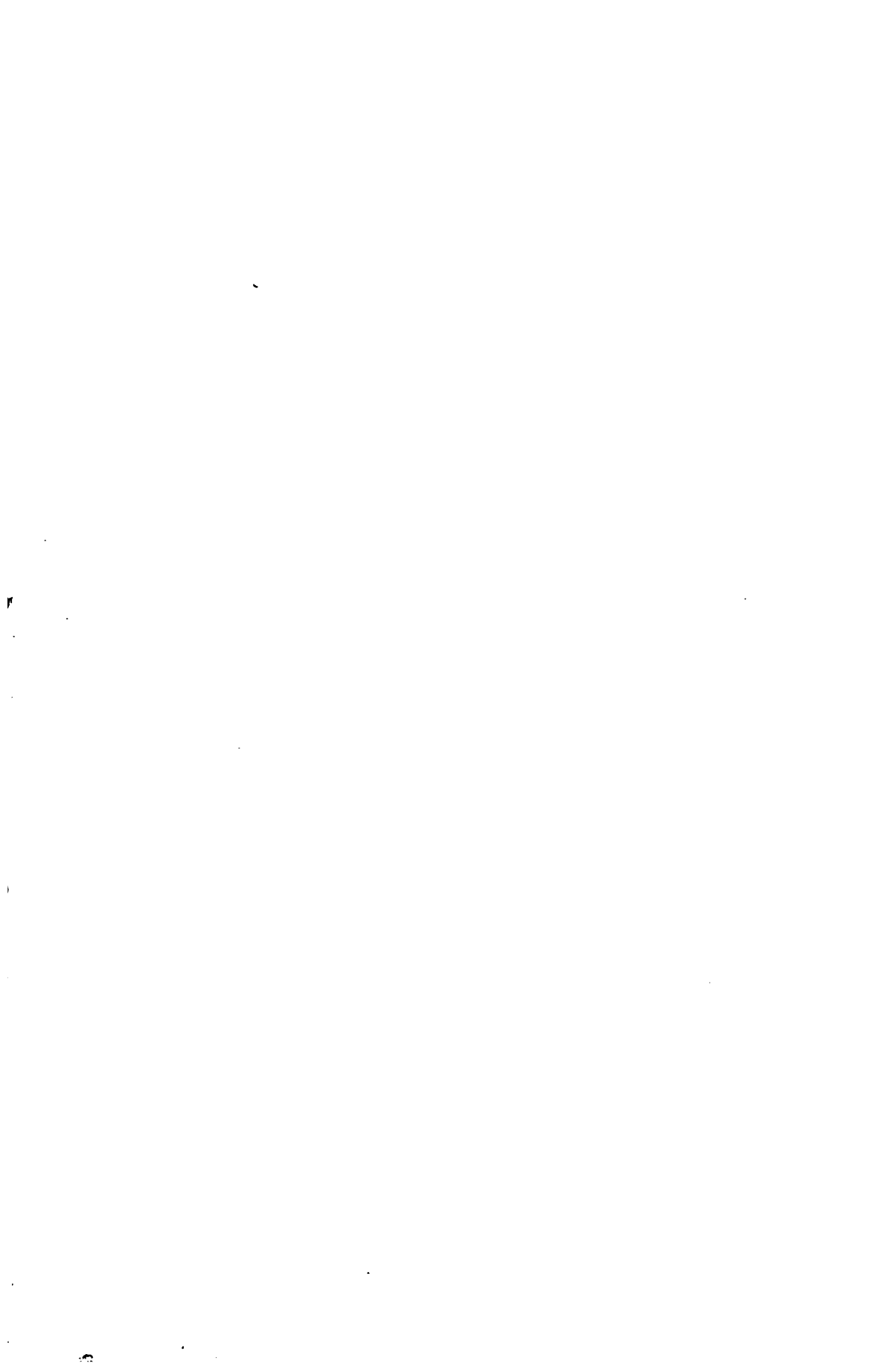
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GRAMMAR OF VOCAL MUSIC,

FOR

THE USE OF PUBLIC SCHOOLS AND
CLASSES OF ADULTS.

*FOUNDED ON THE METHOD OF WILHEM,
AND ADAPTED TO ENGLISH USE,*

UNDER

THE SANCTION OF THE COMMITTEE OF COUNCIL
ON EDUCATION,

BY JOHN HULLAH.



LONDON:

JOHN W. PARKER, WEST STRAND.

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THE *Grammar of Vocal Music* is, in its plan and general details, the same work as the *Manual* of WILHEM'S *Method of Teaching Singing*; but the *words* of the Songs are for the most part different, and more particularly fitted for the use of Adult Classes: considerable additions, also, have been made both to the theoretical and practical portions.



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DIRECTIONS FOR THE TEACHER.

IN the *Vocal Grammar* (as in the *Manual*) three kinds of type are used.

The *numbered* paragraphs in large type contain the substance of the information to be communicated in each lesson.

The *lettered* paragraphs in smaller type contain supplementary matter in illustration of that in the large type, and directions to the *Class*.

The paragraphs in *Italics* consist entirely of directions to the *Teacher*.

These paragraphs in *Italics* are, it is hoped, sufficiently copious and precise to leave no room for doubt or uncertainty in the mind of the Teacher as to the practical working of the Method; the more so, as the directions are generally given at the moment when they are to be put in practice. In addition to these, some few hints applicable to nearly every lesson may be useful.

Every piece of music in the *Vocal Grammar* should be *read in time* before being solfa-ed, and if there be words to it, should be *solfa-ed* before being sung. (See Par. *h*, Chap. V., and the directions preceding the Song on Seconds, Chap. XI.)

Before solfa-ing each piece, the *scale* in which it is written should be formed, and then solfa-ed by the Class, with the *manual signs* of tone and semitone. (See Chap. I.) The notes of the *common chord* of the scale in question should also be named, touched on the fingers, and solfa-ed, first in succession, and then in combination. (See Chap. VII.)

In the earlier lessons it is not necessary, nor perhaps is it desirable, to divide the voices; but not later than at the beginning of Part II., they should be divided,—a Class of Women and Children into Sopranos and Contraltos, a Class of Men into Tenors and Basses. In both cases, the *higher* voices should be placed to the *right* hand of the Teacher (as he faces the Class), and the *lower* voices to the *left*.

In cases where the notes of a piece of music rise above the compass of voice of many of the pupils, they should be instructed to cease singing during such passages (see Note to Chap. IX.) rather than force their voices. In the Exercises on Seconds, Thirds, and Fourths, the notes to be omitted are printed in smaller type. On no consideration should the Teacher change the pitch, (giving the sound *Si* as *Do*, or *Mi* ♯ as *Mi* ♮,) without notice to the Class; as it is most desirable to cultivate the *memory of sound*, which can only be done by adhering to a uniform pitch.

A portion of every lesson should be devoted to the exercise of the Class in naming sounds which the Teacher should vocalize on the vowel *A* (pronounced as in Italian). When the Pupils have discovered the sounds vocalized by the Teacher, they should themselves solfa them, touching the notes on the fingers, and afterwards name the *intervals* between the notes: in this case the particular *kind* of each interval should be specified, as *major* third, *perfect* fourth, &c., &c. A similar kind of exercise may be given on *time*; the Teacher reciting a bar or two, beating the time, and the pupils telling the lengths of the notes,—as, two crotchets and four quavers, six quavers and a crotchet, &c., &c.

Extemporaneous exercises on intervals should be constantly touched on the hand by the Teacher, and sung by the Pupils; he should also occasionally dictate bars to be recited by the Pupils, beating time. (See Examination on Chap. XV.)

A judicious introduction of such exercises, with frequent, short, unprepared examinations on the most important theoretical points,—the construction of scales, the order of sharps and flats, &c., will at once add to the interest of the lessons, and tend to the solid advancement of the Class.

For the instruction of Classes *provided with this Grammar*, a set of *thirty Large Sheets*, containing the *figures*, in illustration of the theoretical lessons, has been expressly prepared. In addition, the Teacher will require only a wand, with which to point and beat time, and a tuning fork sounding the note *Do* (C).



A GRAMMAR
OF
VOCAL MUSIC.

PART THE FIRST.

A GRAMMAR OF VOCAL MUSIC.

CHAPTER I. SCALES AND INTERVALS.

Prepare Large Sheet No. 1.

1. SOUNDS so confused and harsh that the ear cannot follow them, nor the voice imitate them, are *noise*. Sounds which the ear *can* follow, or the voice *can* imitate, are *music*.

2. Music that we can produce with our own voices is called *vocal music*; music which has to be produced from instruments, is called *instrumental music*.

a. We are going to study *vocal music*.

3. Words placed in such an order that they *have a meaning*, form what, in language, is called a *passage* or sentence. Sounds, also, when they succeed each other so that, on being sung or played on an instrument, they can be followed by the ear and distinguished from other sounds, form a *musical passage*.

b. For example, this is a musical passage :

*The Teacher
will sing*



*or the first few bars of any
known melody.*

4. Every musical passage is said to be "in some particular *scale*."

5. A *scale* is a succession of eight or more different sounds which, beginning on any one sound, proceeds to, and is completed by, what is called the *octave* of that sound.

6. Of *scales* there are two kinds, *diatonic* scales and *chromatic* scales. Diatonic scales being of much more common use than chromatic scales, we shall for the present consider them only.

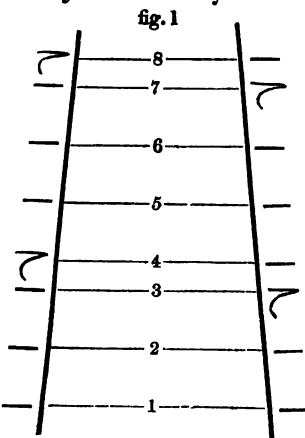
7. Every diatonic scale can assume two *modes* or forms, the *major* mode and the *minor* mode. For the present we shall consider the *major* mode only.

8. This figure [see fig. 1], which is something like a ladder, represents a diatonic scale in the major mode, or, as is commonly said, a *major scale*.

c. I will sing this scale, the first sound of which is given by this *tuning-fork*.

The Teacher will sound Do on the tuning-fork, and sing, firmly and rather slowly, the major scale, to the numbers 1, 2, 3, 4, 5, 6, 7, 8;—touching each line on singing its corresponding sound.

9. The eight lines of this *ladder* represent the eight sounds of the passage just sung. The lowest line [touch each line on naming it] standing for the *first* sound, the next above for the *second*, &c. &c., and the *highest* for the *eighth*, or *octave*, alluded to in the definition of a scale.



The Teacher will read again Par. 5, and afterwards sing the scale up and down; pausing on the octave, to show how it concludes or completes the scale.

10. Every sound in *ascending* a scale, that is in singing from the first sound to the eighth, is higher or more *acute* than the one before it: every sound in *descending* (from the eighth to the first) is lower or more *grave* than the one before it.

11. The difference in acuteness or gravity between two sounds, is called by musicians an *interval*. As the lines of this ladder represent the *sounds* of the scale, so do the distances between the lines represent *intervals*.

Point to the lines, and then to the distances between the lines of the ladder.

12. The lines 3, 4, [*touch each line on naming it,*] and the lines 7, 8, are nearer together than any other two lines. On listening attentively to the scale when sung, you will hear that the *sounds* represented by those lines are also nearer together than any other two sounds; that is, they are less unlike, and melt more readily one into another.

The Teacher will sing the scale again, blending 3—4 and 7—8 as much as possible.

d. The 3rd and 4th sounds [*touch each line on naming its corresponding sound*] and 7th and 8th sounds of the major scale being nearer together than any two others, the intervals between them are *smaller* than between any two others. *Vice versa*; the intervals between the 1st and 2nd, the 2nd and 3rd, 4th and 5th, 5th and 6th, and the 6th and 7th sounds are *greater* intervals than those between the 3rd and 4th or the 7th and 8th.

13. The greater intervals in the diatonic scale are called *tones*, and the lesser, *semitones* or *alf-tones*.

e. Be careful not to confound the word *tone* thus used, with the word *tone* applied to the *quality* of a voice or instrument; as in saying "a trumpet produces a *fine tone*." The word *tone*, as used here, means—not a *sound*, but a particular kind of *interval*; that is, a *difference between two sounds*. There must be always one more sound than interval. In the major scale there are *eight* sounds, but only *seven* intervals. (See fig. 1.)

14. Of these tones there are, in the major scale, *five*; and of the semitones, *two*.

The Teacher will show this on the ladder.

15. Every scale which includes five tones and two semitones is a *diatonic scale*; every diatonic scale wherein those tones and semitones follow in the order here shown is a *major scale*.

16. In a major scale, there is between the 1st and 2nd sounds, a *tone*; [*touch each line and distance on naming the sound or interval it represents;*] between the 2nd and 3rd, a *tone*; between the 3rd and 4th, a *semi-tone*; between the 4th and 5th, a *tone*; between the 5th and 6th, a *tone*; between the 6th and 7th, a *tone*; and between the 7th and 8th, another *semi-tone*.

17. There are, first, *two* tones in succession, and then a semitone; and then, *three* tones in succession followed by a semitone.

f. That you may remember this order, repeat the numbers 1, 2, 3, 4, 5, 6, 7, 8, raising your right hands *open* on naming the second sound of each tone, and *closed* on naming the second sound of each semitone.

The Teacher will give an example, and explain that the hand will be closed on different lines ascending and descending [see figure]. The sign — signifies an open hand, the sign > a closed hand.

g. Let us now *sing* the major scale, making these *manual signs* of tone and semitone.

The pupils will sing the scale, ascending and descending, to the numbers 1, 2, 3, 4, 5, 6, 7, 8, many times in succession, always looking at the ladder; the Teacher touching each line as its corresponding sound is sung.

EXAMINATION ON CHAPTER I.

Q. What is the difference between noise and music?—A. Noise is a confused harsh sound which we do not hear distinctly, and cannot imitate with our voices. Music is a clear, pleasing sound, which we do hear distinctly, and can imitate with our voices.

Give an instance of *noise*.—The blows of a hammer.

Give an instance of *music*.—The ringing of church-bells.

How many kinds of music are there?—Two.

What are they?—Vocal music and instrumental music.

Explain the difference between them.—Vocal music is sung by our own voices; but instrumental music is played on instruments—such as an organ, a trumpet, a violin.

Are we going to study vocal or instrumental music?—Vocal music.

Describe a musical passage.—A succession of sounds that we can understand, and distinguish from a succession of other sounds.

What did we say about musical passages?—That every musical passage was in some particular *scale*.

What do you mean by the word *scale*?—A succession of sounds leading from any one sound to its octave.

Of how many sounds must a scale consist?—Eight.

May it contain more?—Yes.

How many sorts of scales are there?—Two.

What are they called?—Diatonic scales and chromatic scales.

Which are the more important of the two?—Diatonic scales.

In how many ways or *modes* can a diatonic scale be written?—Two.

What are they called?—The major mode and the minor mode.

Which are we going to study?—The major mode.

What sort of scale does this figure [*point to the ladder*] represent?—A major scale.

What do these numbered lines represent?—The sounds of that scale.

Show me which is the third sound of the scale.—[*To be done.*]

Show me the eighth.—[*To be done.*]

Do you know any other name for the eighth?—Yes, the octave.

Of which sound of the scale is *this* [*touch 8*] the octave?—Of the first.

Are the sounds of a major scale all different sounds, or are the same sounds, in any case, repeated?—They are all different sounds.

What do musicians call the distance between two different sounds?—An interval.

Show me an interval on the figure.—[*To be done.*]

Do you observe anything particular in the form of this figure?—Some of the lines are nearer together than others.

Which are they?—The 3rd and 4th, and 7th and 8th.

What does this imply?—That the sounds for which those figures stand, are nearer together than any two other sounds.

Is the interval between 3 and 4 a larger or a smaller interval than that between 1 and 2?—A smaller interval.

Which is the larger interval—that between 5 and 6, or that between 7 and 8?—That between 5 and 6.

What do you call the larger intervals?—Tones.

What do you call the smaller intervals?—Semitones.

Does the word *tone* as here used mean a sound?—No.

What does it mean?—An interval.

What is an interval?—The difference in acuteness or gravity between two sounds.

If a passage contain twelve *sounds*, how many *intervals* will it contain?—Eleven.

What is a diatonic scale?—A scale containing five tones and two semitones.

What is a *major* scale?—A scale wherein those tones and semitones follow in the order of fig. 1.

In a major scale what interval is there between the first and second sound?—A tone.

Between the third and fourth?—A semitone.

Between the fifth and sixth?—A tone.

Between the seventh and eighth?—A semitone.

Between the eighth and seventh?—A semitone.

[*Similar questions, ad lib.*]

CHAPTER II. THE NAMES AND SHAPES OF NOTES.

Prepare Large Sheet No. 2.

1. EVERY musical sound is distinguished by some particular name. The name of the 1st sound of the major scale sung in the last lesson is *Do*,—of the 2nd, *Re*,—of the 3rd, *Mi*,—of the 4th, *Fa*,—of the 5th, *Sol*,—of the 6th, *La*,—of the 7th, *Si*. All sounds bear the same names as their octaves; therefore the 8th sound of the major scale, being the octave of the 1st, is called *Do*.

a. In England the eight sounds of this scale have been usually called C, D, E, F, G, A, B, C; and it may be useful, at some future time, to become familiar with these names. The syllables above (commonly used in France and Italy) have many advantages over the letters, and will therefore be used throughout this method.

GRAMMAR.]

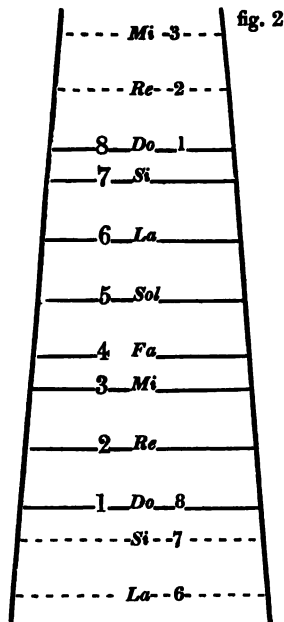
b. Repeat after me these syllables (fig. 1) :

Do, Re, Mi, Fa, Sol, La, Si, Do.

The pupils having repeated these syllables correctly, the Teacher will direct attention to fig. 2.

c. The eight lines more strongly marked than the others in this figure [point to them] are at the same comparative distances apart as those in the ladder first shown. They represent (like fig. 1, Chap. I.) a major scale. The Do [touch each line on naming it], which is the highest sound of this particular scale, may become the lowest (i.e., the 1st) sound of another scale. It has been shown that this 1st sound of the new scale [touch 8] is the octave of the 1st sound of the original scale; on the same principle the 2nd sound of the new scale will be the octave of the 2nd of the original scale; and the 3rd of the new, the octave of the 3rd of the original scale; and so on. Now, "all sounds have the same names as their octaves" (see par. 1); therefore the 2nd sound of the new scale will be called *Re*, the 3rd *Mi*, and so on. On the other hand, to name sounds below Do, the 1st sound of the original scale, we have but to consider it as the 8th of another new scale below; in which case the next note below will be *Si*, the next *La*, and so on. Thus, by using the syllables *Do, Re, Mi, Fa, Sol, La, and Si* over and over again, we find names for as many sounds as we need.

The pupils will read and sing the scale (from 1 to 8) as in Chap. I., but calling the sounds by their names—Do, Re, Mi, Fa, Sol, La, Si, Do, making always the manual signs of tone and semitone.

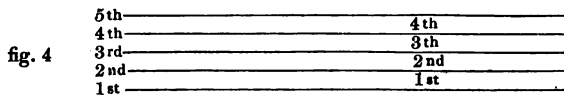


2. The sounds we have just sung, and all other musical sounds, are represented by characters called *notes*; as words, by letters.

3. Notes are *shaped* in various different ways, and *placed* on or between, above or below five parallel lines called a *stave*.



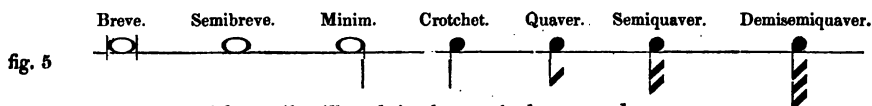
4. Of the five lines of the stave, the lowest is called the 1st; the next above, the 2nd; and so on. The stave is said also to contain four *spaces*, of which the lowest is the 1st, &c.



5. The *shape* of a note determines its *length*; the *place* of a note determines its *sound*. All the notes on the stave above [fig. 3,] are of different *lengths*, on account of their different *shapes*,—the first, for example, being twice as long as the second; and they have each a different *sound*, on account of their different *places* on the stave,—the first standing on the *third* line, and the second on the *first*.

Direct attention to the different shapes and places of the notes in fig. 3.

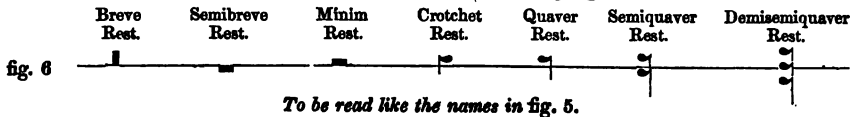
6. The various *shapes* in which notes are written are these:



The pupils will read simultaneously the names above.

[VOCAL]

7. Besides these, which are signs to measure *sound*, there are others to measure *silence*, called *rests*; it being necessary to know not only how long we are to *sing*, but sometimes how long we are to *cease* singing.



To be read like the names in fig. 5.

8. We *cease singing*, on meeting with a rest, for as long a time as we *sing* on meeting with the note whose name it bears. [Instance the *minim* or *crotchet*.]

d. The notes and rests are easily distinguished one from another. [Touch each on naming it.]

The *breve* is a round open note *between two short upright lines*.

The *semibreve* is a *round open note*.

The *minim* is a round open note *with a stem*.

The *crotchet* is a *black note with a stem*.

The *quaver* is a black note with a stem and a *hook*.

The *semiquaver* is a black note with a stem and *two hooks*.

The *demisemi-quaver* is a black note with a stem and *three hooks*.

The *breve rest* is a short line cutting *across* the stave.

The *semibreve rest* is a short thick stroke hanging *from* a line.

The *minim rest* is a short thick stroke resting *on* a line.

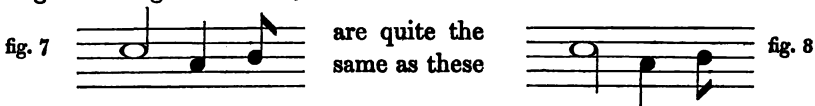
The *crotchet rest* is formed like a hatchet, with the hook turned to the *right*.

The *quaver rest* is formed like a hatchet, with the hook turned to the *left*.

The *semiquaver rest* is formed like the quaver rest, but with *two hooks*.

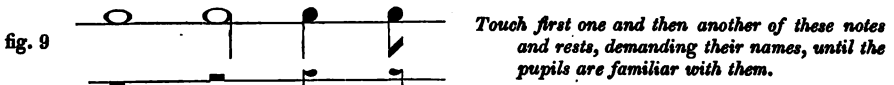
The *demisemi-quaver rest* is formed like a quaver rest, with *three hooks*.

9. The stems of *notes* may be turned up or down, without in the least altering their length or sound; these notes



It is usual, however, to turn *down* the stems of notes placed *above* the third line of the stave, and to turn *up* the stems of those placed *below* it.

e. As we shall not want *all* these notes and rests for some time, we will now study only four.



EXAMINATION ON CHAPTER II.

Repeat the seven syllables after which musical sounds are named.—*Do, Re, Mi, Fa, Sol, La, Si.*

Are sounds called thus everywhere?—No, in England they are sometimes called, *A, B, C, &c.*

Of what particular passage that you have sung, are these seven syllables the names?—Of the first seven sounds of the major scale sung in the first lesson.

How is the eighth sound of this scale called?—Like the first,—*Do.*

Why?—All sounds have the same names as their octaves.

How are musical sounds represented?—By notes.

On what are notes placed?—On a stave.

Of what does a stave consist?—Of five parallel lines, and four spaces.

Which is the first line?—The lowest.

And the first space?—The lowest.

How is the length of a note known?—By its shape.

How is its sound known?—By its place on the stave.

Repeat the four shapes of notes we are to use at present.—Semibreve, minim, crotchet, and quaver.

What are the signs called with which we measure silence?—Rests.

What would you do on seeing a crotchet rest?—Cease singing as long as I should sing on meeting a crotchet.

Describe a semibreve.—A round open note.

Describe a crotchet.—A black note with a stem.

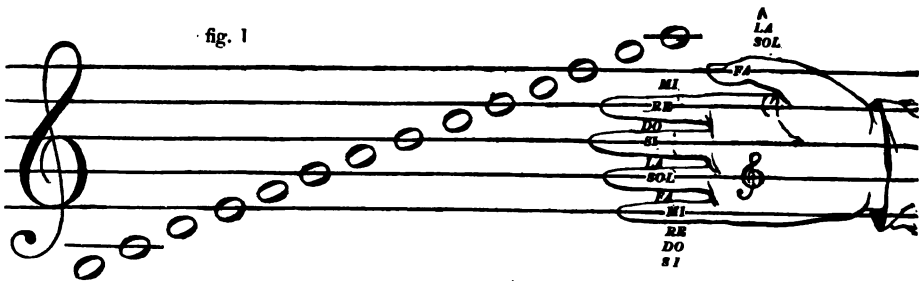
The teacher should demand descriptions of the semibreve, minim, crotchet, and quaver notes and rests.—They need not all be given verbally, but their shapes may be traced in the air by the finger.

Should the stems of notes be turned up or down?

—They may be turned either way.

CHAPTER III. THE PLACES OF NOTES.

Prepare Large Sheet No. 3.



1. VOICES are of two distinct kinds; the voices of women and children, and the voices of men. The former are said to be *higher in pitch* or more acute than the latter. The number of diatonic sounds (*i. e.* sounds of different names,) practicable by these two kinds of voice is about *twenty-two*.

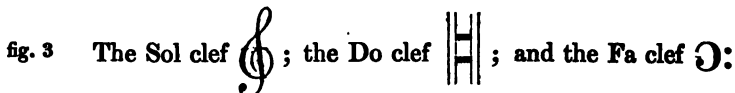
2. The notes which represent the sounds of the diatonic scale are placed on the lines and spaces of a staff alternately. That is, when *Mi* stands on the first *line*, *Fa* stands on the first *space*, *Sol* on the second *line*, &c.



3. To represent *all* the (twenty-two) sounds of the human voice in this manner, would require a staff of *eleven** lines; but a single voice cannot, in general, produce more than eleven or twelve sounds. The staff is, therefore, confined to *five* lines, and a character called a *clef* is placed at the beginning to show *what particular five lines* are selected from the great staff of eleven lines for present use.

4. A clef is a character which *represents a particular sound*.

5. There are *three* clefs:



6. The *Sol* clef (which, as the most used, we shall study first,) represents the *fifth* sound of the major scale sung in the first lesson. When only the five upper lines of this *great staff* are used, the *Sol* clef (also called the Treble clef,) stands on the *second line* [see fig. 1 and 4], causing every note written upon that line [*touch it,*] to be called *Sol*, and all the other notes on the staff to be reckoned and named from it.



Should it be objected that the Sol clef stands on all the lines, the Teacher will show that the second line passes through the curved part [middle] of the clef, and is touched by it oftener than any other line.

* This subject is developed in a future Chapter.

7. In the method we follow, the four fingers and thumb of the right hand are made to represent the five lines of the treble stave.

Direct the attention of the class to fig. 1. Make each pupil raise his right hand with the palm turned towards him, the fingers a little separated from each other, and the thumb as nearly parallel with them as possible; as in the drawing.

a. With the first finger of the left hand touch, one after another, the fingers of the right, calling each finger after its corresponding line on the stave; being careful to place the *index finger* in the positions marked in the drawing above. [*To be done.*]

b. Now touch the spaces *between* the fingers; calling each after its corresponding space on the stave.

The pupils will touch as directed; saying 1st line, 2nd line, 1st space, 2nd space, &c.; the Teacher observing that they place the index finger in the centre of the fingers [and spaces between] of the right hand; the tips and roots being used, by and by, for the sharp and flat notes.

c. "The *Sol* clef stands on the second line" of the Treble staff (see par. 6), giving the name of *Sol* to every note on that line. Touch the finger which stands for the second line, and say *Sol*. [*To be done.*]

d. From this *Sol* we may readily trace out the positions of all the other notes on the treble staff. Repeat, in order, the seven syllables after which notes are named.

This being done, the Teacher should show how the notes in fig. 1, succeeding each other in regular order, occupy each line and space alternately. The pupils should then touch and name each note from Mi [1st line] to Fa [5th line], then the notes on the lines alone, and afterwards those in the spaces. This having been done several times with the help of the sheet (or book), it should be put aside, and the practice repeated without it.

8. Besides the notes *on* and *between* the five lines of the stave, two more notes may be placed, one *below* the first, and another *above* the fifth line. Other notes, too, are allowed to stand on what are called *ledger lines*. It is not convenient, nor indeed *usual*, in writing vocal music, to use more than *two* ledger lines, one above and one below the stave; though many more might be used, and are used in *instrumental* music, when required.

The Teacher, having restored the sheet to its place, will point to the two notes Re and Sol below and above the staff, and, having shown their positions on the hand, will do the same with La (represented by a slight action ascending at right angles with the thumb), Do (by a reverse action, descending at right angles with the fourth finger), and Si (like Do, but with the index finger bent).

The positions of all the notes at present wanted being made out, the Teacher should touch and name each note, from lowest to highest, and from highest to lowest (the pupils imitating), and then exercise the class on the positions of all the notes. [See Examination.]

e. Let us now touch on the hand and sol-fa the major scale of *Do*, which was represented by the ladder in Chap. I.

The Teacher will touch on his hand and sol-fa



many times in succession; the class imitating.

In giving instruction to a class in which there are Tenors or Basses, the three following paragraphs should be read. With a class of females or children they may be for the present omitted.

9. What is called the *compass* of a voice depends on the number of diatonic sounds it can produce.

10. The compass of each distinct class of voice is *in extent* the same; the voices of men consisting of sounds *an octave lower* than those of women and children.

GRAMMAR. |

11. Every kind of voice has a stave expressly adapted to it; but music for every kind of voice is at times written on the Treble stave. Properly speaking, it should be used only for voices of the *first* class, but it is allowed to be used for those of the second; the notes, when sung, *sounding an octave lower*. This effect results from the different registers, as they are called, of the two kinds of voice. A woman or a child on seeing fig. 5 will sing the note *Do* as it is written; but a man will sing it an octave lower; *not on purpose*, but because the whole compass of his voice is *by nature* an octave lower.

fig. 5



EXAMINATION ON CHAPTER III.

Q. What are the two distinct kinds of voices?—
A. Those of women and children, and those of men.

Which are the higher in pitch?—The voices of women and children.

What number of sounds can be produced by these two kinds of voice?—Twenty-two.

On what are notes placed?—On a stave.

How?—On the lines and spaces alternately.

Of how many lines must a stave consist, to contain the notes representing *all* the twenty-two sounds of the human voice?—Eleven.

Is vocal music ever written on a stave of eleven lines?—No.

Why not?—Because no voice, in general, sings more than twelve sounds.

To how many lines then is the stave confined?—To five.

How do we know what particular five lines we are using?—By a character called a clef.

Show me a clef.—[*To be done.*]

What is a clef?—A character which stands for some particular sound.

How many clefs are there?—Three.

Where must a clef be placed?—On a line at the beginning of a stave.

What is *this* clef called [*touch the great clef*]?—The *Sol* clef.

What else is it called?—The *Treble* clef.

On which line is the *Sol* clef placed?—On the second line.

What effect has the *Sol* clef upon the notes which follow it?—It causes every note on the second line to be called *Sol*, and all the other notes to be reckoned and named from it.

In what order are the notes of the diatonic scale placed upon the stave?—On the lines and spaces alternately.

So that, if *Do* stand on the third space, where will *Re* stand?—On the fourth line.

How do we represent the five lines of a stave preceded by the *Sol* clef?—By the four fingers and thumb of the right hand.

With which finger of the left hand do we touch the right?—With the first.

Touch, on the hand, the third line,—the first space,—the fourth space,—the second line,—&c. &c.—[*To be done.*]

Touch the line on which the treble clef stands.—[*To be done.*]

What is the name of the note that stands upon it?—*Sol*.

How do you call the note on the third line?—*Si*.

On the third space,—first space,—fifth line, &c., &c.?—*Do, Fa, Fa, &c.*

The Teacher will continue these questions till they are answered readily, and then touch on his hand various notes, saying,

What note is this?—and this?—and this? &c. &c.

How is the note *above* the fifth line called?—*Sol*.

How is the note *below* the first line called?—*Re*.

Touch these two last-named notes.—[*To be done.*]

What is the next note above this *Sol*?—*La*.

How is it represented on the hand?—[*To be done.*]

What is the next note below this *Re*?—*Do*.

Show it on the hand.—[*To be done.*]

What is the note next below the lower *Do*?—*Si*.

How is it expressed on the hand?—[*To be done.*]

For what kind of voices is the Treble stave properly used?—For the voices of women and children.

Is it ever used for other voices?—Yes.

When passages written on the Treble stave are sung by *men*, do they sound as when sung by *women*?—No.

How do they sound?—An octave lower.

Would a man sound them so on purpose?—No.

Why then would not the notes sound as they are written?—Because the voices of men are naturally an octave lower than the voices of women.

Does any particular *note* stand for (represent) any particular sound?—No.

Does any particular clef stand for any particular sound?—Yes, every clef stands for some sound.

How, then, do we know that a note means this or that sound, and not some other?—By the clef.

Remember, then, that without a clef written or understood, a note has no meaning whatever.

What particular *Sol* does the *Sol* clef stand for?

—The fifth note of the scale sung in the first lesson.

The last question requires a different answer from a class of men, who will already have understood that they have never sung the scale of Do as written, but an octave lower.

The answer would be,—The octave above the fifth sound of the scale sung in the first lesson.

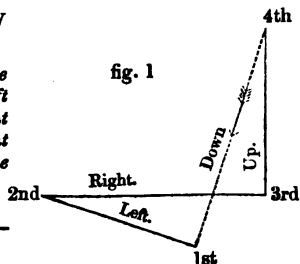
CHAPTER IV. BEATING TIME.

Prepare Large Sheet No. 4.

1. To measure exactly the length of time notes take in singing, we make certain motions of the hand; this we call *beating time*.

a. Make four motions with the right hand, at equal intervals of time, in the directions described in this figure; striking slightly the hollow of the left hand at the point marked 1st.

The Teacher will point to fig. 1, and give an example, which the class will imitate; saying, Down, Left, Right, Up. The left hand should be held open on a level with the waist, and the right hand should move swiftly from point to point, resting a moment on each. This should be continued without interruption till done correctly.



2. These motions are called *beats*, and they are distinguished as the 1st, 2nd, 3rd, and 4th beats.

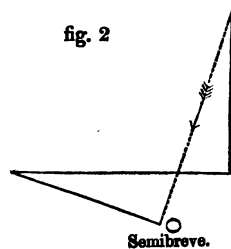
b. Repeat the last exercise; saying, *First, Second, Third, Fourth*.

To be done many times successively, the beats being named smartly.

3. We shall proceed now to make use of these beats to measure semibreves, minims, and crotchets.

c. Make four beats several times without stopping, and on the first beat of each four [the down beat] say *Semibreve*; making the three other beats in silence.

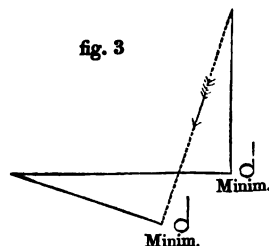
Exhibit fig. 2, and give an example. The word Semibreve should be pronounced smartly.



4. Each *semibreve* has lasted during four beats.

d. Make four beats several times without stopping, and on the first and third of each say *Minim*; making the two other beats in silence.

Exhibit fig. 3, and give an example. The word Minim should, like Semibreve, be pronounced smartly

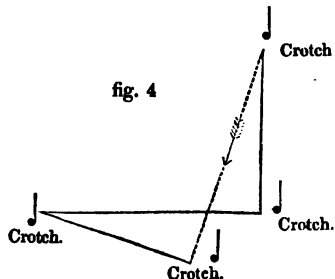


5. Each *minim* has lasted during two beats.

e. Make four beats several times without stopping, and on each beat say—not Crotchet—but *Crotch*.

Exhibit fig. 4, and give an example.

6. Each *crotchet* has lasted during one beat.



7. These three last Exercises prove that

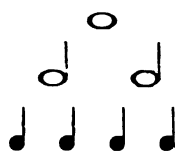
one Semibreve

is equal to (takes as long to sing as) two Minims, . . .

or four Crotchets:

and that one Minim is equal to two Crotchets.

fig. 5



This may be made still plainer by beating a semibreve, two minims, and four crotchets in immediate succession; or, by forming the class into three divisions, and making the first division beat semibreves, the second minims, and the third crotchets, simultaneously.

The Teacher should (at this stage) spare no pains in getting his pupils to beat time steadily and well together; and no attempt should be made to read in time (see Chap. V.) until the Exercises above can be done with considerable precision.

EXAMINATION ON CHAPTER IV.

Q. How do we measure the length of time notes take in singing?—A. By making certain motions with the hand.

What are these motions called?—Beats.

How do we distinguish one beat from another?—As the 1st, 2nd, 3rd, 4th beats, &c.

With which hand are beats made?—With the right hand.

Make four beats, saying, *Down, Left, Right, Up*. —[To be done.]

Make four beats, saying, *First, Second, Third, Fourth*.—[To be done.]

How many beats do we make during a semibreve?—Four.

Beat two semibreves, in immediate succession, as we did just now.—[To be done.]

How many beats do we make during a minim?—Two.

Beat four minims in immediate succession.—[To be done.]

How many beats do we make during a crotchet?—One.

Beat eight crotchets in immediate succession.—[To be done.]

How many minims could we sing in the same time as one semibreve?—Two.

How many crotchets in the same time as one minim?—Two.

How many crotchets in the same time as one semibreve?—Four.

What sort of note is half as long as a semibreve?—A minim.

What sort of note is a quarter the length of a semibreve?—A crotchet.

What sort of note is half as long as a minim?—A crotchet.

What sort of note is twice as long as a crotchet?—A minim.

What sort of note is twice as long as a minim?—A semibreve.

What sort of note is four times as long as a crotchet?—A semibreve.

CHAPTER V. TIME.

Prepare Large Sheet No. 4.

1. ALL music is divided into certain small portions, called *bars* or *measures*.



a. The term *bar* was originally applied to the short lines [*touch some bars*] used to mark out these measures [*touch some measures*]; but a *bar* is now commonly understood to mean the measure itself.

2. All bars in the same movement are of the same length.

b. The example above consists of *four bars*. The first bar contains a minim [*touch each note on naming it*], during which we should make two beats, and two crotchets each equal to one beat.

[VOCAL]

The second bar contains a minim, equal to two beats, and a crotchet and a crotchet rest, each equal to one; in all, four. The third bar contains four crotchets, each equal to one beat. And the fourth bar contains two minims, each equal to two beats.

3. In every bar of music there are one or more *accents*, or *beats more strongly accented* than others.

c. In the example above, there is a strong *accent* or stress on the *first* beat, and another not so strong on the *third* beat of each bar.

The Teacher will sol-fa fig. 1, making the accent felt.

4. Accent is as essential in music as in language, and affects as much the meanings of notes as the meanings of words.

5. Though all bars *in the same movement* are of the same length, it must not be supposed that all movements are made up of the same sorts of bars. There are many different sorts of bars; different from one another not only in *length*, but in *accent*.

6. The length *and accent* of each bar decide what is called the *time* of a movement.

7. There are two principal kinds of time; *common* time, and *triple* time. A musical passage is said to be in common time, when an *even number* of beats can be made most conveniently to each bar; in triple time, when an *odd number* (in most cases *three*) can be made.

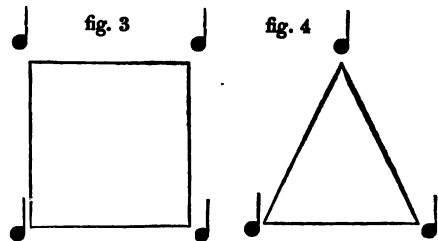
d. Each succession of four beats, described in the last Chapter, constituted a bar of common time. Fig. 1, each bar of which requires four beats, is in common time ; the following is in *triple time* :



The Teacher will sol-fa this passage (part of God save the Queen), beating time.*

e. Each bar of this passage requires three beats, upon the *first* of which, only, there is an accent.

8. A bar of common time may be compared, in some respects, to a *square*; and a bar of triple time to a *triangle*. We cannot think of the one but in connection with *four* parts, nor of the other but in connection with *three*.



f. It is not necessary further to consider triple time now, having occasion to use music in *common time* only at present.

9. At the beginning of every piece of music, certain signs are placed to show in what sort of time it is. The mark by which common time of four crotchets in a bar is known is a large C. Other times are expressed by figures.

Point to the signatures of fig. 1 and 2.

* See Chap. XLII. "Triple Time."

g. The major scale of *Do* has, as yet, been represented only by a figure; it is here shown in its proper characters on the stave.



10. The short double lines at the end of the eighth bar are called *double bars* [show them]. They show that some portion of a movement is ended. When placed at the end of a piece of music, it is usual to strengthen them, as above.

h. All the Exercises in this work (this scale included) are to be practised in two ways; they are to be *read in time*, and *sol-fa-ed*.

11. There are two methods of *reading in time*. The one consists in calling each note of a passage by its *name of time* (semibreve, minim, &c.): the other in calling each note by its *name of sound* (*Do, Re, &c.*), in strict time, but *without musical intonation*.

i. I will read the scale above in each way.

The Teacher will first read in time Exercise 1; calling the notes by their names of time, Semibreve, and then again, calling them by their names of sound, Do, Re, &c.; beating time. The distinction between the names of time and of sound should be well understood, at once.

12. *Sol-fa-ing* consists in calling each note of a passage by its name of sound (*Do, Re, &c.*), and giving it its proper sound; in fact, singing it.

j. I will sol-fa a few bars of the scale above.

The Teacher will sol-fa a portion of Ex. 1; beating time.

13. Observe; whether we *read* or *sol-fa*, the time must invariably be marked with the hand.

k. Let us first read, and then sol-fa, the major scale of *Do*. It is a good practice to beat a bar before commencing an Exercise.

The pupils will first read Ex. 1, calling the notes Semibreve; then again calling them Do, Re, &c.; and then sol-fa it,—always beating time. Before commencing the practice of each Exercise, they should beat a preliminary bar, saying, Down, Left, Right, Up.

EXAMINATION ON CHAPTER V.

What do you call the small equal portions of notes into which music is divided?—Bars or measures.

Are all bars of the same length?—Yes, in the same movement.

Do you mean by this that every bar must contain the same number of notes, or the same amount of time, whatever be the number of notes?—The same amount of time.

Can you express this fact in any other way?—Every bar in the same movement requires the same number of *beats*.

Do you remember anything particular respecting the different beats in each bar?—Yes; some beats are more strongly accented than others.

Tell me where the accent is in this bar [the Teacher will sing a bar of fig. 6].—On the notes sung when the first and third beats are made.

Is the accent on the third beat as strong as that on the first?—Not quite.

How is the time of a movement decided?—By the length and accent of each bar.

How many principal kinds of time are there?—Two. Common time and triple time.

When is a passage said to be in common time?—When an even number of beats can be best made in a bar.

And in triple time?—When an odd number, (three beats) can best be made.

To what do we say that a bar of common time might be compared?—To a square.

And a bar of triple time?—To a triangle.

How do we tell what time a piece of music is in?

—By certain marks at the head of the stave.

What is the distinguishing mark of common time?

—A large C.

How are other sorts of time expressed?—By figures.

What are these lines called [touch the double bar in Ex. 1]?—Double bars.

What are they used for?—To show that some portion of a movement is ended.

When strengthened thus [touch the double bars at the end of Ex. 1], what do they show?—That the whole movement is ended.

What is this passage [pass the wand along Ex. 1]?—The major scale of *Do*.

How are the exercises in this work to be practised?—They are to be *read in time*, and *sol-fa-ed*.

How many ways of *reading in time* are there?—Two.

Read a few bars of the major scale of *Do*, calling the notes by their names of time.—[To be done.]

Now again, calling them by their names of sound.—[To be done.]

Sol-fa the same bars.—[To be done.]

Is there anything to be done before commencing an exercise?—We should beat a preliminary bar, saying, *Down, Left, Right, Up*.

CHAPTER VI. READING IN TIME. DOTTED NOTES AND RESTS.

Prepare Large Sheets Nos. 5 and 6.

a. The following is an Exercise for the practice of *reading in time*. Each note is to be called by its name of time,—Semibreve, Minim, or Crotchet.

The pupils will read Exercise 1 simultaneously, beating time firmly.

Ex. 1
(Large Sheet 5.)

b. Observe that each bar requires the same number of beats—four ;—and, consequently, takes the same length of time to perform.

1. A dot after a note prolongs it one half.



fig. 1

c. For example, we make *two* beats while we sing a *minim*, but a *dotted minim* must be continued while we make *three*.

2. A *dotted semibreve*.

lasts as long as *three minims*

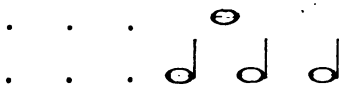


fig. 2

3. A *dotted minim*

lasts as long as *three crotchets*



fig. 3

4. In *reading* an Exercise in which the notes are to be called by their names of time, the word *Dot* is to be pronounced on the *third* beat of a dotted *minim*, and on the *fifth* beat of a dotted *semibreve*.

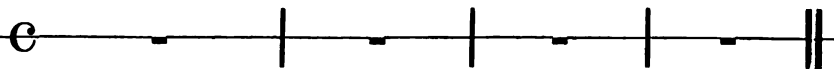
Ex. 2

Minim, Dot, Crotch.

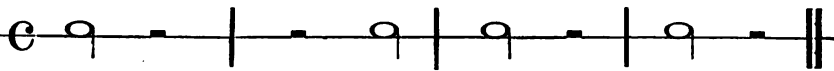
5. The time that *rests* occupy in a bar is shown by counting the beats *aloud*, while we make them.

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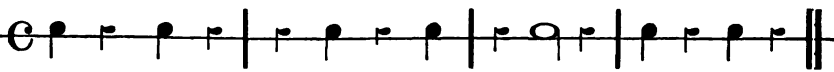
6. During a semibreve rest (—) beat and count aloud, *One, Two, Three, Four.*

Ex. 3 
One, Two, Three, Four.
[To be done.]

7. During a minim rest (—), beat and count aloud, *One, Two.*

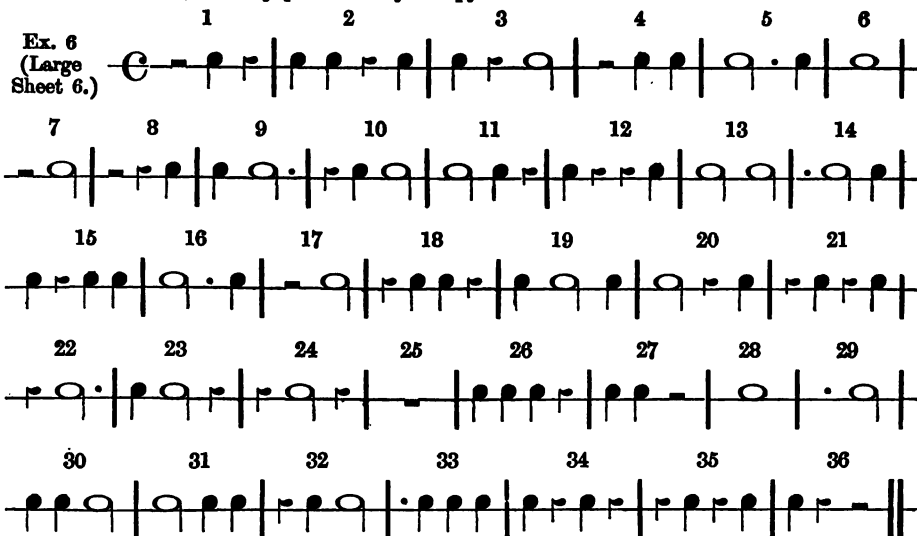
Ex. 4 
Minim, One, Two. One, Two, Minim.
[To be done.]

8. During a crotchet rest (r) beat and count aloud, *One.*

Ex. 5 
Crotch, One, Crotch, One. One, Crotch, One, Crotch.
[To be done.]

d. The following Exercise (see Sheet 6) contains semibreves, minims, and crotchets, and their corresponding rests, in every position they occupy in common time.

Ex. 6
(Large Sheet 6.)



e. As in the Exercises above, each bar contains the same number of (four) beats, and takes the same length of time to perform.

EXAMINATION ON CHAPTER VI.

Q. What effect has a dot placed after a note?—
A. It makes it half as long again.

How many beats would you make to a dotted semibreve?—Six.

How many to a dotted minim?—Three.

How many crotchets is a dotted minim equal to?—Three.

What dotted note is as long as three minims?—A dotted semibreve.

Beat a dotted semibreve.—[To be done.]

Beat a dotted minim.—[To be done.]

Beat and count a semibreve rest.—[To be done.]

Beat and count a minim rest.—[To be done.]

Beat a bar containing a minim and a minim rest.—[To be done.]

Beat and count a crotchet rest.—[To be done.]

Beat a bar containing a crotchet, a crotchet rest, a crotchet, and a crotchet rest.—[To be done.]

The Teacher should then describe any bar or bars in the Exercises above, and make the class beat and (where necessary) count them. For example, bar 11 in Exercise 6 would be given thus:—"Beat a bar containing a minim, a crotchet, and a crotchet rest."

CHAPTER VII. THE PRACTICE OF SINGING.

Prepare Large Sheet No. 7.

1. In the practice of vocal music we use three different kinds of exercise, *sol-fa-ing*, *vocalising*, and *singing*.

a. To *sol-fa* is to sound each note of a passage to its name of sound.



b. To *vocalise* is to sound each note of a passage to the same vowel.



c. To *sing* is to articulate words while sounding notes.



d. To express the loudness or softness with which certain passages or even single notes are to be performed, musicians employ certain Italian words.

e. The following are those in most common use.

Piano, or <i>p</i> (<i>soft</i>).	fig. 1	Forte, or <i>f</i> (<i>loud</i>).
Pianissimo, or <i>pp</i> (<i>very soft</i>).		Fortissimo, or <i>ff</i> (<i>very loud</i>).
Crescendo, or <i>Cres.</i> , or < (<i>increasing in loudness</i>).		
Decrescendo or <i>Decres.</i> , Diminuendo or <i>Dim.</i> , or > (<i>decreasing in loudness</i>).		
$\text{<}>$ (<i>the last two effects in succession</i>).		

2. All music is made up of melody and harmony. Different sounds sung *one after the other* produce melody; different sounds sung *at the same time*, harmony. Melody can, therefore, be produced by *one* voice, but harmony requires *several* voices.

3. Certain sounds heard together make what is called a *chord*. A succession of *chords* produces *harmony*. The first, third, and fifth sounds of a major scale form what is called a *common chord*. The octave may also be added to these.

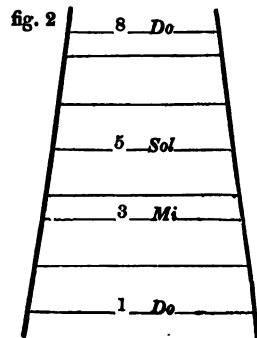
f. Fig. 2 represents (as in Chapter I.) a major scale. Sing after me the notes forming the common chord.

The Teacher will sound Do, touch the figured lines, and sing their corresponding sounds to the numbers 1, 3, 5, 8, ascending and descending; the class afterwards imitating him.

4. If we consider this figure as representing the major scale of *Do*, the figured notes will be called *Do, Mi, Sol, Do*, and will form the *common chord* of *Do*.

g. Touch on the hand and sol-fa the notes of the common chord of *Do*, ascending and descending.

[To be done.]



h. In sounding the notes of the chord of *Do*, one after another, we have drawn from them melody. We will now, by singing them at the same time, make *harmony*.

The class will fall into four divisions. Each division will successively sing a note of the chord; then do the same again, each division sustaining its own note till the chord is complete, and the signal for silence is given: after this, all four divisions should sound each their own note together. It should then be explained that on the Teacher calling out Next, each division will rise to the note of the chord next above that they may have just sung:—from the 1st to the 3rd, from the 3rd to the 5th, from the 5th to the 8th, from the 8th to the 1st; this being continued till each division has sung each note. This practice will be found both interesting and improving to the voice and ear, particularly when executed with some expression and variety of power.*

5. Vocal music for more than one voice is called *concerted music*. A concerted piece, for two voices, is called a *duet*; a piece for three voices, a *trio*; for four, a *quartet*; for five, a *quintet*, &c., &c. A concerted piece, of which each part is sung by many voices, is called a *chorus*, or is said to be sung *in chorus*.

6. When a piece of music for two or more voices is so contrived that each voice sings, after the other, notes separated by exactly the same intervals, it is called a *canon*.

i. We will sol-fa the scale in *canon*.

Ex. 1



The class will first read and sol-fa this scale (carried a note above the octave) in unison: then fall into two divisions: the first division singing it straight through to the end; the second division doing the same, but not beginning till the first arrives at the bar marked B. In consequence of beginning two bars later, the second division will (as they sing precisely the same notes) end two bars later than the first. The parts should be shifted from one party to the other, till sung correctly. The time to be beaten firmly.

It now becomes necessary to correct the most obvious defects of the pupils in "production of tone," articulation, manner of taking breath, &c., &c.: and the Teacher will not only cause the following admonitions to be carefully studied, but recall them to the recollection of his class whenever an opportunity may arise.

1. In singing, the body should be held in a firm and graceful position, with the shoulders thrown back and the chest forward; for stooping interferes with the action of all the organs of the voice.

2. The mouth should be opened *freely*, but *not too much*; distortion of countenance is quite incompatible with good tone.

3. The breath should be taken *without effort*: not too often, or at too distant intervals of time, but in places where the momentary cessation of the voice will least injure words or notes. Avoid, if possible, taking breath in the middle of a word, or between two words closely connected.

4. In the endeavour to *throw out the voice* freely, *hawling* must be carefully guarded against. The tone which produces the most effect—or, to use a musical phrase, *travels farthest*—is always that produced with the greatest ease.

5. While, as a general rule, the voice should glide smoothly from one note to another, the practice of *slurring* every note is to be checked. No affectation can be more tiresome.

* The Teacher should give the signal for silence by striking his desk sharply with his bâton two or three times in rapid succession.

6. Whether in sol-fa-ing or singing, the *articulation* should be as clear as in speaking. Give to the principal vowel of each syllable its proper sound, and finish carefully such words as end with consonants. Carelessness on this last point is the commonest fault in English singing; and, as the majority of English words end with consonants, perhaps it is the *greatest* fault.

EXAMINATION ON CHAPTER VII.

Q. How many kinds of exercise do we use in the practice of singing?—A. Three.

Name them.—Sol-fa-ing, vocalising, and singing.

What is *sol-fa-ing*?—Sounding each note of a passage to its name of sound.

What do you mean by a note's *name of sound*?—Do, or Re, or Mi, &c. &c.

Sol-fa two or three notes.—[To be done.]

What is *vocalising*?—Sounding each note of a passage to the same vowel.

Vocalise two or three notes.—[To be done.]

What is *singing*?—Pronouncing words and sounding notes at the same time.

Give me an example.—[To be done.]

What is the meaning of the word *piano*?—Soft.

What is the meaning of the word *forte*?—Loud.

What word is used to express an increase of loudness?—*Crescendo*.

How is it abbreviated?—*Cres.*

Can it be expressed in any other way?—By two lines placed thus:—[the pupil can trace \lessgtr in the air, or represent it with two fingers.]

What is the meaning of *decrescendo*?—Decreasing in loudness.

Is there any other word to express the same effect?—Yes; *diminuendo*.

What are the abbreviations of *decrescendo* and *diminuendo*?—*Decres.* and *dim.*

Can they be expressed in any other way?—By a figure exactly the reverse of the crescendo sign, formed thus [describing \gtrless].

What is the meaning of *fortissimo*?—Very loud.

What is the meaning of *pianissimo*?—Very soft.

What does a single *p* mean?—Piano.

What do two mean, thus, *pp*?—Pianissimo.

What is meant by a single *f*?—Forte.

What is meant by two, thus, *ff*?—Fortissimo.

What is meant by this sign [*trace* \lessgtr in the air]?—A crescendo immediately followed by a diminuendo.

Of what is all music said to consist?—Of melody and harmony:

What is the difference between melody and harmony?—Melody is a *succession* of sounds; harmony a *combination*.

Can one voice execute harmony?—No.

Can one voice execute melody?—Yes:

What is a *chord*?—A combination of different sounds heard together.

What sort of chord do the 1st, 3rd, and 5th sounds of a major scale produce?—A common chord.

May any other sound be added?—Yes; the octave.

What are the names of the notes which form the common chord of Do?—Do, Mi, Sol, Do.

Touch and sol-fa them one after another.—[To be done.]

What is meant by *concerted music*?—Music for more than one voice or instrument.

What is a concerted piece for two voices called?—A duet.

What is a concerted piece for three voices?—A trio.

What is a concerted piece for four voices?—A quartet.

What is a *chorus*?—A piece of which each part is to be sung by many voices.

Have you ever sung anything in chorus?—Yes; the major scale of Do.

What is a *canon*?—A piece in which the voices sing notes separated by the same intervals, but begin one after the other.

What did we sing in canon just now?—The major scale of Do.

CHAPTER VIII. INTERVALS.

Prepare Large Sheet No. 7.

1. WE have, as yet, spoken of two intervals only, the *tone* and the *semitone*. These two, though the only intervals with which we meet in singing the diatonic scale, are by no means the only intervals found in the many passages drawn from that, and from other scales.

2. Intervals are reckoned and named according to the number of *degrees* through which we can pass from their lowest to their highest sounds.

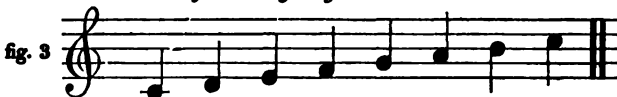
3. By the word *degree* is meant a step of the diatonic scale. In passing from a note on a space to a note on the next line to it,



or from a note on a line to
a note on the next space,



we move *one degree*, and the two notes are said to occupy *two degrees*. The notes of the diatonic scale stand on *following degrees*.



a. The following Table contains an example of every interval in the diatonic scale.

4. Observe; that in reckoning and naming an interval, its *two extreme sounds* are included.

This Table should be studied thus:—The Teacher will read the first paragraph, then touch the two notes of the interval named; saying Sol-La; 1, 2;—two positions on the staff and on the hand, two names, two degrees,—each included in naming the interval; from Sol to La is a second. In studying the next and remaining paragraphs, he must touch the lines and spaces between each interval, naming the notes which might stand upon them, thus: Sol, La, Si; 1, 2, 3;—three positions on the staff, three names, three degrees,—each included in naming the interval; from Sol to Si is a third, &c.

TABLE OF INTERVALS IN THE DIATONIC SCALE.

The interval of a *second* is found between two notes which stand on *following degrees*.

The interval of a *third* is found between two notes including *three degrees*.

The interval of a *fourth* is found between two notes including *four degrees*.

The interval of a *fifth* is found between two notes including *five degrees*.

The interval of a *sixth* is found between two notes including *six degrees*.

The interval of a *seventh* is found between two notes including *seven degrees*.

The interval of an *eighth* or *octave* is found between two notes including *eight degrees*.



5. Of each of these intervals, *excepting the octave*, there are, in the diatonic scale, *two kinds*.

b. The following Chapters contain a series of exercises on the intervals of the diatonic scale. At the beginning of each Chapter will be found a complete explanation of that interval to which it is devoted; and the meanings of various musical terms and characters will be given as we have occasion to use them.

EXAMINATION ON CHAPTER VIII.

Q. Of what intervals is the diatonic scale composed?—A. Of tones and semitones.

Are these the only intervals used in music?—No; there are many others.

How are intervals reckoned and named?—By the number of degrees from their highest to their lowest sounds.

What is meant by the word degree?—A step of the diatonic scale.

How are the notes of the diatonic scale said to stand?—On following degrees.

In reckoning an interval, do we include both the sounds of which it is formed?—Yes.

Give me an example.—Do, and Mi, which include three degrees (Do, Re, Mi), form a third.

[Any other example will do as well.]

What is the interval between Mi and Fa? (I will name always the lower note first.)—A second.

What is the interval between Fa and La?—A third.

What is the interval between Fa and Re?—A sixth.

What is the interval between Do and Si?—A seventh.

What is the interval between Do and Fa?—A fourth.

What is the interval between Si and Si?—An octave.

What is the interval between Re and La?—A fifth.

What note is a fourth above Do?—Fa.

What note is a fifth above Do?—Sol.

What note is a third below La?—Fa.

What note is a second above Si?—Do.

What note is a fourth below Fa?—Do.

What note is a sixth above Mi?—Do.

What note is a seventh above Re?—Do.

[Similar questions can be put ad lib.]

How many kinds of each of these intervals are there in the diatonic scale?—Two; except of the octave.

Are there more than two kinds of octave, or less?

—There is only one kind of octave in the diatonic scale.

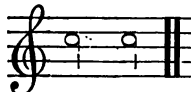
CHAPTER IX. UNISONS AND SECONDS.

Prepare Large Sheet No. 8.



1. WHEN the same note is sounded more than once, what is called a *unison* is produced.

The Teacher will touch on his hand, and sol-fa



a. Those two sounds form a unison.

2. When two or more voices sound the same note at the same time, they are said to be *in unison*.

b. Touch and sol-fa the notes of the chord of Do.

[To be done.]

c. You sang those sounds *in unison*.

3. It is plain that a unison is not an *interval*; for an interval is the *distance* between two *different sounds*.

d. As an exercise on unisons only would be merely a repetition of one note, we must mix their practice with that of some *interval*. Before commencing the "Exercises for the practice of Unisons," it will be necessary, therefore, to consider the interval of a *second*.

4. The interval of a *second* is found between two notes standing on following degrees, and is formed of two diatonic positions on the hand and stave.

e. Touch and name, after me, each note of the passage above, which includes all the seconds in the diatonic scale.

The class will touch on their hands each two notes of the passage at the head of the Chapter (or Sheet), reckoning and naming the intervals they form, thus: Do, Re; 1, 2; second: Re, Mi; 1, 2. second: &c., &c.

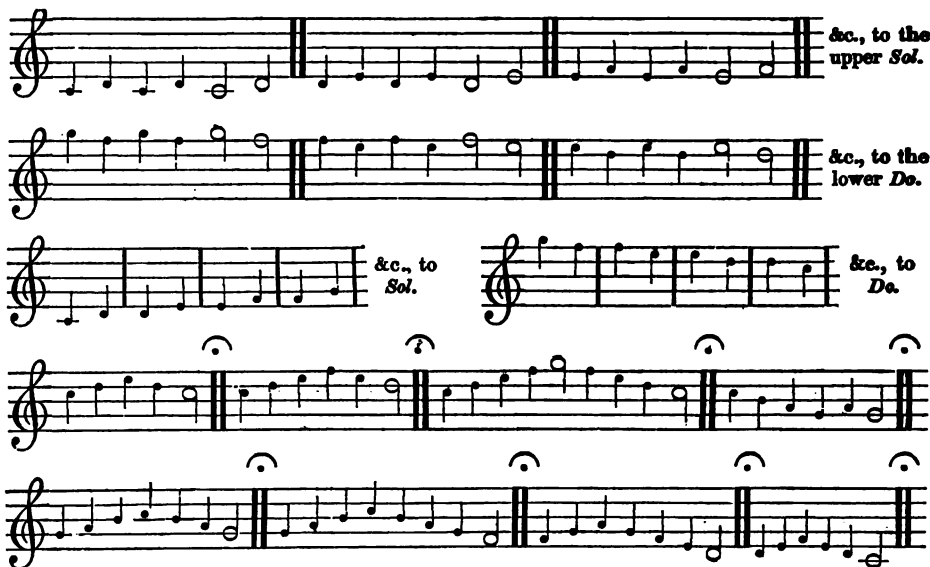
GRAMMAR.]

5. In the diatonic scale there are two kinds of seconds—major and minor. The *major second* is what we have hitherto called a *tone*; the *minor second*, a *semitone*. Consequently, in the diatonic scale, there are *five major*, and *two minor* seconds.

The pupils, knowing the places of the semitones in the major scale, will at once perceive that the minor seconds in the passage above lie between the black notes.

f. Before commencing the practice of the following exercises, let us prepare for the correct intonation of the intervals they contain, by touching on the hand and sol-fa-ing some passages of seconds.

The Teacher will place himself in such a position that the palm of his right hand can be seen by each pupil, as in the figure at the head of Chap. III. He will then touch and sol-fa the following or any similar passages; the class imitating him: being careful always to place the first finger of his left hand exactly in the middle of the fingers of the right (see Chap. III.) The notes, at first, should follow one another slowly, but the time should be quickened as the class gets more skilful. It is desirable that the Teacher should be well enough acquainted with the passages to go through them with only an occasional glance at his book, as his attention should be devoted to the fingering of his pupils.



EXERCISES FOR THE PRACTICE OF UNISONS AND SECONDS*.

The Teacher should occasionally repeat the admonitions on the practice of singing at the end of Chap. VII.

g. Let us now read and sol-fa the following Exercises.

The Teacher will be enabled more efficiently to direct the pupils in their first attempts at these Exercises, if they read and sing them from the Large Sheet.

Until the shapes of notes are familiar, it will be well to read each Exercise on both methods (see Chap. V. par. 11) before sol-fa-ing it.

Nos. 1, 2, and 3 can be sung in canon, by forming the class into two divisions; the first division commencing at the point A, when the second is arrived at B. This, however, should not be attempted till the class has passed Chap. XIII.

* In the practice of the following Exercises many notes will be found above the compass of Alto and Bass voices. This, of course, arises from the impossibility of contriving exercises perfectly suitable to *all* voices; and to class them in the elementary stages would, even if possible, add much to the complexity of the method. The difficulty, moreover, is to be remedied in a much more simple way. Let the pupils, after having ascertained the compass of their voices by a little practice, be cautioned to leave off singing when a passage rises above the highest note they can sing with facility, and to continue beating time and reading the notes until the music returns to their compass; which will in general be after one or two bars.

Ex. 1

A B

Ex. 2

A B

Ex. 3

A B

EXAMINATION ON CHAPTER IX.

Q. How is a unison produced?—A. By sounding the same note more than once.

Is a unison an interval?—No.

Why?—Because an interval is the distance between two different sounds.

Where is the interval of a *second* found?—Between two notes standing on following degrees.

Of how many diatonic positions on the staff is it formed?—Two.

What note is a second above *Re*?—*Mi*.

What note is a second below *Si*?—*La*.

(Similar questions can be continued, ad lib.)

How many sorts of seconds are there in a diatonic scale?—Two.

What are they called?—Major seconds and minor seconds.

Of what is a major second composed?—Of a tone.

Of what is a *minor* second composed?—Of a semitone.

How many major seconds are there in a major scale?—Five.

How many *minor* seconds are there in a major scale?—Two.

What sort of second is that between *Fa* and *Sol*?—A major second.

What sort of second is that between *Mi* and *Fa*?—A minor second.

What sort of second is that between *Sol* and *La*,—*Do* and *Re*,—*Si* and *Do*,—&c. &c.?—A major, major,—minor, &c. &c.

CHAPTER X. UNISONS AND SECONDS—*continued*.


Prepare Large Sheets Nos. 9 and 10.

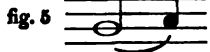
EXPLANATION OF VARIOUS SIGNS AND MARKS OF EXPRESSION.

1. Two dots fig. 1 (as in Ex. 1, page 24,) show that the whole, or placed before a double bar, thus, some part of a movement is to be repeated; the place of repetition being marked by similar dots after a preceding double bar, thus,

fig. 2 or after a clef, thus, fig. 3

If there be no such corresponding dots, the whole movement is to be repeated.

2. A slur, formed thus, , shows that the notes over or under which it is placed, are to be sung *very smoothly*. When *two* notes only are slurred a *stress* must be laid on the first note, and the second note is to be made somewhat shorter than its proper time.



a. I shall best explain this by sol-fa-ing a few bars of Exercise 1.

The Teacher will sol-fa some bars of Ex. 1.

Ex. 1, 2, and 3 can be performed in canon (like Ex. 1, 2, and 3, Chap. IX.) by taking up the point A under the point B.



3. The breve rest, over which a 2 is placed, in the 11th bar of Ex. 3, shows that we are to cease singing for *two* bars.

b. Rests lasting longer than one bar should be counted thus :—1, 2, 3, 4 ; 2, 2, 3, 4, &c., &c.



* Small Notes. See "Directions for the Teacher," p. vii.

Ex. 4, 5, and 6 are accompanied (ad lib.) by Ex. 5, 6, and 7 of the *Sixths*. (Ch. XIX.)

Ex. 4

Ex. 5

Ex. 6

EXAMINATION ON CHAPTER X.

Q. How is the repetition of some portion of a piece of music expressed?—A. By two dots placed before a double bar.

How do we know *how much* of the music is to be repeated?—By corresponding dots placed after another double bar, or clef.

When there are no corresponding dots, what is meant?—That we are to begin again from the beginning.

What is this mark [*touch a slur in Exercise 1*] called?—A slur.

What use is it?—To show that the notes under or over it are to be sung smoothly.

Sol-fa these four notes; first as if they had a slur over them, and then as if they were without it.

The Teacher will touch on his hand

What is the effect of a *slur* upon *two* notes?—It causes a stress to be laid on the first note, and the second to be made a little shorter than its proper time.

Sol-fa these four notes; first as if each two of them were slurred, then as if they were not.

The Teacher will touch

What is the meaning of a *number* over a bar's rest?—That we are to rest for as many bars as the number expresses.

Beat and count a rest of 5 bars of common time.
—[*To be done.*]

CHAPTER XI. SECONDS—*continued.*

WORDS WHICH RELATE TO DIFFERENT DEGREES OF MOVEMENT.

Prepare Large Sheets Nos. 10 and 11.

1. **THE** *pace* at which a piece of music, or any portion of it, is to be performed, is expressed by certain Italian words. These words do not in any way affect the accent or (in general) the number of beats in each bar, which are always known from the signature, but they show the quickness or slowness of *each* beat.

GRAMMAR.]

2. There are five principal words used for this purpose, from which various others are derived; all serving to express different degrees of movement, from the slowest to the quickest. One of these five words is often joined to another, relating to the *style* or manner in which a piece of music is to be performed.

a. In the first column of the adjoining Table these five principal words are shown and explained; in the second column those derived from and joined to them. The movement expressed by each word is in general somewhat quicker than that expressed by the one above it. The words *braced together* in the second column are seldom used but in connexion with one of those adjoining them in the first: as *Andante grazioso*, *Allegro moderato*, &c.

It will be sufficient for the present, that the class study only the first column; the second being referred to, from time to time, in future lessons.

The five principal Words.	Words derived from, and used to qualify, those in the first column.
LARGO, or LENTO, or GRAVE: very slow and solemn.	LARGHETTO: not so slow as Largo.
ADAGIO: not too slow, but with expression.	ANDANTINO: somewhat more slow than Andante.
ANDANTE: easily moving onwards; <i>literally</i> , going.	— <i>maestoso</i> (<i>majestic</i>). — <i>grazioso</i> (<i>graceful</i>). — <i>con moto</i> (<i>with impulse</i>).
ALLEGRO: quick and cheerful.	ALLEGRETTO, or ALL^{ro}: not so quick as Allegro. — <i>moderato</i> (<i>moderate</i>). — <i>giusto</i> (<i>exact, marked</i>). — <i>brillante</i> , or <i>con brio</i> (<i>with brilliancy</i>). — <i>agitato</i> , (<i>with emotion</i>). — <i>vivace</i> (<i>vivacious</i>). — <i>molto</i> (<i>much</i>).
PRESTO: very quick.	PRESTISSIMO (as quick as possible).

FIRST SONG ON THE INTERVAL OF THE SECOND.

b. The following song is in two parts, and contains no interval greater than a *second*, nor any note shorter than a *crotchet*.

This, and all the songs in the following pages, should be practised thus:—The pupils are to read in time the notes of the upper part. Then sound the chord of Do, resting on the note which begins that part, which they will sol-fa, touching the notes on the hand from the copy in the first instance, and afterwards beating time. The lower part will then be practised in the same manner. Should any passage be found particularly difficult, it should be touched on the hand, as well as sol-fa-ed, many times in succession. The sol-fa-ing having been done correctly, the words should be read in time, and each part sung. The Teacher should, as soon as possible, insist on the most strict attention to the marks of expression, and carefully watch the articulation of the words.

No attempt should at present be made to execute the two parts together, unless a superior class be ready to take the second. But when the pupils of the present class have passed Chap. XV., they should return to the present Chapter, and (being formed into two divisions) practise both parts of the song below together.

So with the other songs on intervals; the parts of which should all be practised singly in the first instance.

c. When, as is often the case, a piece of music begins with an incomplete bar, *preliminary beats* should be made to complete it. Thus the following song should be begun—*Down, Left, Sol, Sol*.

THE HOUR OF PRAYER.

The Words by MRS. HEMANS.
Andante.

The Music by JOHN HULLAH.

1st Part. *p*

1 Child, a - midst the flow'rs at play, While the red light fades a -
2 Trav'ller, in the stranger's land, Far from thine own household
3 War - rior, that from bat - tle won Breathest now at set of

2nd Part. *p*

Child, a - midst the flow'rs at play While the red light fades a -
Trav'ller, in the stranger's land, Far from thine own household
War - rior, that from bat - tle won Breathest now at set of

p

way; Mo - ther, with thine ear - nest eye, E - ver fol - lowing si - lent -
band; Mourn - er, haunt - ed by the tone Of a voice from this world
sun; Wo - man, o'er the low - ly slain, Weeping on his bu - rial

p

way; Mo - ther, with thine ear - nest eye, E - ver fol - lowing si - lent -
band; Mourn - er, haunt - ed by the tone Of a voice from this world
sun; Wo - man, o'er the low - ly slain, Weeping on his bu - rial

Cre - scen - do. ff

ly; Fa - ther, by the breeze of eve Call'd thy har - vest work to
gone; Cap - tive, in whose nar - row cell Sun - shine hath not leave to
plain; Ye that tri - umph, ye that sigh, Kin - dred by one ho - ly

Cre - scen - do. ff

ly; Fa - ther, by the breeze of eve Call'd thy har - vest work to
gone; Cap - tive, in whose nar - row cell Sun - shine hath not leave to
plain; Ye that tri - umph, ye that sigh, Kin - dred by one ho - ly

Cre - scen - do. ff

leave—Pray: ere yet the dark hours be, Lift the heart and bend the knee!
dwell; Sai - lor, on the dark'ning sea—Lift the heart and bend the knee!
tie, Heav'n's first star a - like ye see—Lift the heart and bend the knee!

Cre - scen - do. ff

leave—Pray: ere yet the dark hours be, Lift the heart and bend the knee!
dwell; Sai - lor, on the dark'ning sea—Lift the heart and bend the knee!
tie, Heav'n's first star a - like ye see—Lift the heart and bend the knee!

EXAMINATION ON CHAPTER XI.

Q. How is the pace at which a piece of music is to be performed expressed?—A. By certain Italian words.

Do these words affect the accent, or the number of beats in a bar?—No.

What, then, do they show?—The quickness or slowness of each beat.

Repeat the five principal words used for this purpose.—Largo; Adagio; Andante; Allegro; Presto.

What is the literal meaning of the word *Andante*?—Going.

Is a piece of music, so marked, to be very fast or very slow?—Neither; but moving along gently.

What is the meaning of *Presto*?—Very quick.

Is there a word that implies a quicker movement than *Andante*, but not so quick as *Presto*?—Yes; the word *Allegro*.

What does it mean?—Quick and cheerful.

What is meant by the word *Adagio*?—A time not so quick as *Andante*, nor so slow as *Largo*.

Is there any other word that has the same musical meaning as *Largo*?—There are two.

What are they?—*Lento* and *Grave*.

CHAPTER XII. THIRDS.

Prepare Large Sheet No. 12.



1. THE interval of a *third* is found between two notes including *three degrees*, and is formed of *three* diatonic positions on the hand and stave. Two notes a third apart occupy *similar positions* on the stave, and can be separated by *one* other note.—See the passage above (fig. 1).

a. Touch and name, after me, the notes of each interval in the passage above.

The Teacher will touch and name each note, thus: Do, Re, Mi; 1, 2, 3; Do—Mi; *third*: Re, Mi, Fa; 1, 2, 3; Re—Fa; *third*: *fa*, *fa*.

2. The two kinds of each interval in the diatonic scale (see Chap. VIII.) are distinguished by the number of tones and semitones they contain.

3. In the diatonic scale there are two kinds of thirds, *major* and *minor*. The major third is formed of (contains) *two tones*; the minor third is formed of a *tone* and a *semitone*. In the major scale there are *three* major and *four* minor thirds; the minor thirds are shown in the passage above, by black notes.

The pupils should examine each interval, thus: from Do to Re—a tone; from Re to Mi—a tone; two tones form a major third. From Re to Mi—a tone; from Mi to Fa—a semitone: a tone and a semitone form a minor third, &c., &c.

b. Let us now prepare for the Exercises, by touching and sol-fa-ing some passages of Thirds.

The Teacher will touch and sol-fa the following, or any similar passages of thirds; the class imitating him. The directions in Chap. IX. are to be observed in the preparation of each interval.



&c. to Sol.



&c. to Do.



&c. to Sol.

[VOCAL]



EXERCISES FOR THE PRACTICE OF THIRDS.

c. Let us now read and sol-fa the Exercises on Thirds.

If the shapes of notes are pretty well known, it will be enough for the future to read passages, calling the notes by their names of sound: Do, Re, &c., &c.

Ex. 1, 2, are accompanied (ad lib.) by Ex. 3, 4, of the Sevenths. (Chap. XXI.)



Ex. 3, 4, are accompanied (ad lib.) by Ex. 1, 2, of the Sevenths. (Chap. XXI.)





Ex. 5, 6, and 7 are accompanied (ad lib.) by Ex. 8, 9, and 10 of the *Sevenths*. (Chap. XXI.)



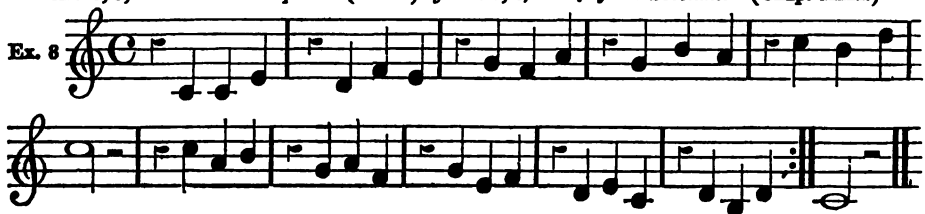
4. Every bar of the following Exercise contains what is called a *syncopation*; that is, a sort of *false accent*, produced by prolonging a sound begun on an unaccented part of a bar to an accented part. In every bar of common time, (see Chap. V.) the *second* accent should fall on the *third* beat; in every bar of this Exercise, the *second* accent falls on the *second* beat. The syncopation thus caused must not disturb the beating of time, which should proceed on the plan laid down in Chapter IV.

The Teacher will beat and sol-fa a few bars of Ex. 7.

5. Syncopations are sometimes rendered more forcible (as in Ex. 7) by this mark > , the use of which was explained in Chapter VII.



Ex. 8, 9, and 10 are accompanied (ad lib.) by Ex. 5, 6, and 7 of the *Sevenths*. (Chap. XXI.)



[VOCAL]



EXAMINATION ON CHAPTER XII.

Q. How many degrees does the interval of a third include?—A. Three.

How many diatonic positions does it occupy?—Three.

Do two notes, a third apart, stand on similar or dissimilar positions on the staff?—Similar positions. How many notes can be put between two notes a third apart?—One.

What note is a third above *Do*?—*Mi*.

What note is a third below *Do*?—*La*.

[Similar questions can be put, ad libitum.]

How many sorts of thirds are there in the diatonic scale?—Two.

What are their names?—Major and minor.

What does a major third contain, or consist of?—Two tones.

What does a minor third consist of?—A tone and a semitone.

How many major thirds are there in a major scale?—Three.

How many minor thirds in a major scale?—Four.

What sort of third is that between *Do* and *Mi*?—A major third.

What sort of third is that between *Re* and *Fa*?—A minor third.

Similar questions should be continued until answered readily; the pupils, when at a loss, making out the intervals for themselves. (See the directions following par. 3.)

What is a syncopation?—A sort of false accent.

How is a syncopation produced?—By prolonging a sound begun on an unaccented part of a bar, to an accented part.

What are the accented parts of a bar of common time?—The first and third beats.

Is the accent on the third beat as strong as on the first?—No; not quite.

Beat a bar containing a syncopation.

1 2 3 4

[To be done, thus, *Do—Re—Mi*.]

Is there any way of making a syncopated note particularly strong?—Yes, by putting a mark over it.

Describe, or show me (with your finger, in the air), the shape of this mark.—[To be done.]

CHAPTER XIII. THIRDS—continued.

Prepare Large Sheet No. 12.

FIRST SONG ON THE INTERVAL OF THE THIRD.

1. THE following song contains no interval greater than a *third*, nor any note shorter than a *crotchet*.

2. The letters *mf* after the first double bar are a contraction of the words *mezzo forte*,—middling, that is, *rather loud*.

3. The word *rallentando* means *slackening*; the passage over which it is placed is therefore to be sung slower than the rest of the song.

4. The character \circ over the last note is a *pause*, and implies that the note below is to be held as long as the singer pleases.

GRAMMAR.]

The directions preceding the Song on Seconds (Chap. XI.) are in all respects applicable to this.

HYMN TO CYNTHIA.

The Words by BEN JONSON.

The Music by JOHN HULLAH.

Allegretto.

1st Part. *p*

1 Queen and huntress, chaste and fair, Now the sun is laid to
2 Earth, let not thy envious shade Dare it - self to in - ter-

2nd Part. *p*

Queen and huntress, chaste and fair, Now the sun is laid to
Earth, let not thy envious shade Dare it - self to in - ter-

pp *Cres.*

sleep; Seated in thy sil - ver chair, State in wonted manner keep, State in
pose; Cynthia's shining orb was made, Heav'n to cheer, when day did close, Heav'n to

pp *Cres.*

sleep; Seated in thy sil - ver chair, State in wonted manner keep, State in
pose; Cynthia's shining orb was made, Heav'n to cheer, when day did close, Heav'n to

mf

wonted manner keep: Hes - pe - rus intreats thy light, Goddess ex - cel - lent - ly
cheer, when day did close: Bless us then with wished sight, Goddess ex - cel - lent - ly

mf

wonted manner keep: Hes - pe - rus intreats thy light, Goddess ex - cel - lent - ly
cheer, when day did close: Bless us then with wished sight, Goddess ex - cel - lent - ly

pp *Crescendo e Rallentando.*

bright; Hes - pe - rus intreats thy light, Goddess ex - cel - lent - ly bright.
bright; Bless us then with wish - ed sight, Goddess ex - cel - lent - ly bright.

pp *Crescendo e Rallentando.*

bright; Hes - pe - rus intreats thy light, Goddess ex - cel - lent - ly bright.
bright; Bless us then with wish - ed sight, Goddess ex - cel - lent - ly bright.

[VOCAL]

T I M E - T A B L E .

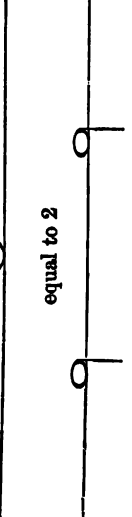
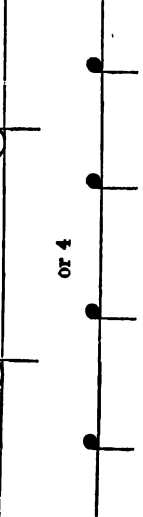
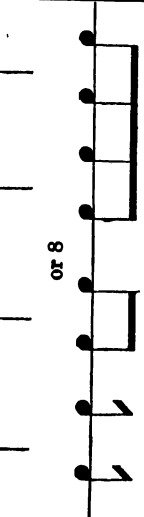
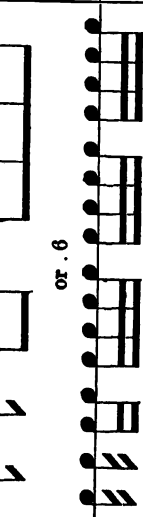
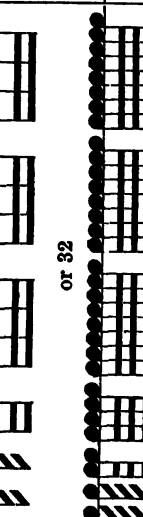
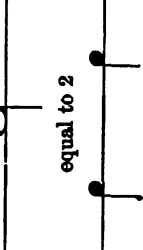
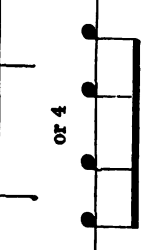
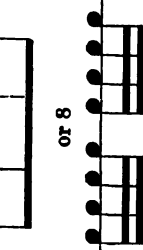
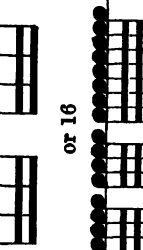
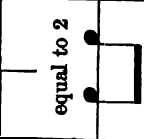
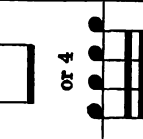
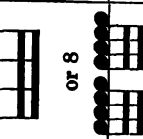


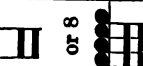



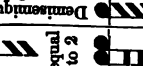













































































(Large Sheet No. 12.)

a. The following is a Table of the comparative values of all the notes and rests exhibited in Chapter II., excepting the *brevs*, which, being less used than others, is for the present omitted.

1. Quavers, semiquavers, and demisemiquavers are sometimes grouped or joined together. [See Table below.]

2. Rests are never grouped, and their stems are always turned downwards. [Point to the crotchet and other rests below.]

The Teacher will show the comparative value of notes by reading (or making the pupils read) down each compartment, thus: "a semibreve equal to 2 minims, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 demisemiquavers; a minim equal to 2 crotchets, or 4 quavers," &c. &c. The same plan should be followed with the rests. The connection and correspondence between the notes and rests is shown by reading across the Table, thus: "a semibreve equal to a semibreve rest, a minim equal to a minim rest," &c. &c. Every note or rest, or group of notes, should be touched when named.

A Semibreve equal to A Semibreve Rest			
	equal to 2		
	or 4		
	or 8		
	or 16		
	or 32		
A Minim equal to A Minim Rest			
	equal to 2		
	or 4		
	or 8		
	or 16		
A Crotchet equal to A Crotchet Rest			
	equal to 2		
	or 4		
	or 8		
	or 16		
A Quaver equal to a Quaver Rest			
	equal to 2		
	or 4		
	or 8		
	or 16		
equal to 2			
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EXAMINATION ON CHAPTER XIII.

Q. What is the meaning of the letters *mf*?—
A. *Mezzo forte*: that is, *rather loud*.

What does the word *rallentando* mean?—*Slackening*; that the passage over which it is placed is to be slower than the passages before it.

Describe a pause.—A curved line over a dot.

How is it used?—It is placed over or under a note, to show that it can be held as long as the singer pleases.

How many quavers can be sung in the time of one semibreve?—Eight.

How many minims can be sung in the time of one semibreve?—Two.

How many crotchets can be sung in the time of one minim?—Two.

How many quavers can be sung in the time of one minim?—Four.

What sort of note is half as long as a semibreve?—A minim.

What sort of note is half as long as a crotchet?—A quaver.

What sort of note is a *quarter* the length of a semibreve?—A crotchet.

What sort of note is a *quarter* the length of a minim?—A quaver.

What sort of note would take as long to sing as eight quavers?—A semibreve.

What sort of note would take as long to sing as four quavers?—A minim.

The Teacher should ask these and similar questions not only here, but occasionally in the course of future lessons.

The class on concluding this Chapter should return to Chapters IX. and X. and practice the Exercises on Unisons and Seconds in Canon.

CHAPTER XIV. FOURTHS.

Prepare Large Sheet No. 11.



1. THE interval of a *fourth* is found between two notes including *four degrees*, and is formed of *four* diatonic positions on the hand and staff. Two notes, a fourth apart, occupy *dissimilar positions* on the staff, and can be separated by *two* other notes.

a. Touch and name, after me, the notes of each interval in the passage above.

To be done, thus: Do, Re, Mi, Fa; 1, 2, 3, 4: Do—Fa, fourth; &c.

2. In the diatonic scale there are two kinds of fourth; the *perfect*, and the *sharp* fourth or *tritone*. The perfect fourth is formed of *two tones* and a *semitone*, the sharp fourth of *three tones*, wherefore it is called the *tritone**. In the major scale there are *six* fourths (perfect), and but *one* tritone; the latter being shown in the passage above, by black notes.

The pupils should examine each interval, thus: from Do to Re, a tone; from Re to Mi, a tone; from Mi to Fa, a semitone: two tones and a semitone form a perfect fourth. From Fa to Sol, a tone; from Sol to La, a tone; from La to Si, a tone: three tones form a sharp fourth or tritone, &c. &c.

b. Let us now prepare for the Exercises by touching and sol-fa-ing some passages of Fourths.

* This term, as really expressing the thing represented, should be always used.

The Teacher will touch and sol-fa the following, or any similar passages of fourths; the class imitating him.

&c., to Sol.

&c., to Do.

&c., to Sol.

&c., to Do.

&c., to Sol. &c., to Do.

EXERCISES FOR THE PRACTICE OF FOURTHS.

Ex. 1 and 2 are accompanied (ad lib.) by Ex. 3 and 4 of the Sixths. (Chap. XIX.)

Ex. 1

Ex. 2

Ex. 3 and 4 are accompanied (ad lib.) by Ex. 1 and 2 of the Sixths. (Chap. XIX.)



Ex. 5, 6, and 7 are accompanied (ad lib.) by Ex. 8, 9, and 10 of the Sixths. (Chap. XIX.)



[VOCAL]



Ex. 8, 9, and 10 are accompanied (ad lib.) by Ex. 5, 6, and 7 of the Sixths. (Chap. XXII.)



EXAMINATION ON CHAPTER XIV.

Q. How many degrees does a fourth include?—
A. Four.

Do two notes a fourth apart occupy similar or dissimilar positions on the staff?—Dissimilar positions.

Give me an instance.—*Mi* stands on the first line; *La*, the fourth above it, on the second space.

[Any other example would do as well.]

Touch on the hand the two notes last named.—
[To be done.]

How many notes can be put between two notes a fourth apart?—Two.

How many kinds of fourth are there in the diatonic scale?—Two.

What are they?—The perfect fourth and the tritone.

What does the perfect fourth contain?—Two tones and a semitone.

What does the tritone contain?—Three tones.

Has the tritone any other name?—Yes; the sharp fourth.

How many perfect fourths are there in the major scale?—Six.

How many tritones?—One.

Between what notes in the scale of *Do* is this one tritone?—Between *Fa* and *Si*.

What note is a fourth above *Sol*?—*Do*.

What note is a fourth below *Mi*?—*Si*.

[Similar questions should be continued until answered readily: the notes named being touched on the hand.]

CHAPTER XV. FOURTHS—*continued.**Prepare Large Sheet No. 11.*

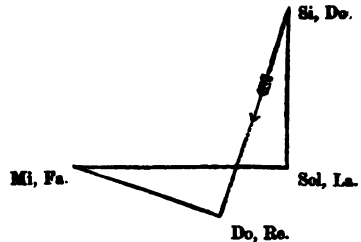
PREPARATORY EXERCISES FOR THE PRACTICE OF QUAVERS.

a. Pronounce several times in succession, and at equal intervals of time, the syllables *Do, Re, Mi, Fa, Sol, La, Si, Do.*

[To be done.]

b. Now again;—making a beat to each two syllables.

The Teacher will give an example as in the figure.



1. EACH of these successions of four beats would form a bar of common time; each number or syllable pronounced (and there were two to each beat) being a *quaver*.

c. The last passage just repeated would be written thus:—



The Teacher will read in time fig 1.

2. During a bar of common time we make *four* beats, each worth a *crotchet*. The above is a bar of common time, and, as such, will require four beats:—as it contains *eight quavers*, *two* must be made to each beat. It is plain, then, that a crotchet is equal to (lasts as long as) two quavers.

d. Let us read and afterwards sol-fa *this* Exercise.



To be done, repeating from the dots, many times in succession. Care should be taken that each bar be not cut into little divisions of two quavers, thus: Do, Re—Mi, Fa—Sol, La—Si, Do. The notes should be pronounced at equal intervals of time.

[VOCAL

The following Exercises, though arranged chiefly for the study of time, may be sol-fa-ed, after having been read with correctness and tolerable facility.



FIRST SONG ON THE INTERVAL OF THE FOURTH.

e. The following song contains no *interval* greater than a *fourth*, nor any *note* shorter than a *crotchet*.

Follow the directions preceding the Song on Seconds. (Chap. XI.)

THE VISIBLE CREATION.

The Words by MONTGOMERY.

The Music by JOHN HULLAH.

Andante. mf

1st Part.

1 The God of na - ture and of grace In all His works ap -
 2 Be - hold this fair and fer - tile globe, By Him in wis - dom
 3 His bless - ings fall in plen - teous showers Up - on the lap of
 4 If God hath made this world so fair, Where sin and death a -

mf *p*

2nd Part.

The God of na - ture and of grace In all His
 Be - hold this fair and fer - tile globe, By Him in
 His bless - ings fall in plen - teous showers Up - on the
 If God hath made this world so fair, Where sin and

p

pears: His good - ness through the earth we trace, His grandeur in the
 plann'd; 'Twas He who gird - ed, like a robe, The o - cean round the
 earth, That teems with fo - liage, fruit, and flowers, And rings with in - fant
 bound, How beau - ti - ful, be - yond com - pare, Will Pa - ra - dise be

p

works ap - pears: His good - ness through the earth we trace, His gran - deur
 wis - dom plann'd; 'Twas He who gird - ed, like a robe, The o - cean round the
 lap of earth, That teems with fo - liage, fruit, and flowers, And rings with
 death a - bound, How beau - ti - ful, be - yond com - pare, Will Pa - ra -

spheres; His goodness through the earth we trace, His gran - deur in the spheres.
 land; 'Twas He who gird - ed, like a robe, The o - cean round the land.
 mirth; That teems with fo - liage, fruit, and flowers, And rings with in - fant mirth.
 found; How beau - ti - ful, be - yond com - pare, Will Pa - ra - dise be found.

in the spheres; His good - ness through the earth we trace, His gran - deur in the spheres.
 round the land; 'Twas He who gird - ed, like a robe, The o - cean round the land.
 in - fant mirth; That teems with fo - liage, fruit, and flowers, And rings with in - fant mirth.
 dise be found; How beau - ti - ful, be - yond com - pare, Will Pa - ra - dise be found.

[VOCAL]

EXAMINATION ON CHAPTER XV.

Beat a bar containing eight quavers, calling them *Do, Re, &c.*

To be done thus: 

Beat a bar containing two quavers, a crotchet, two quavers, and a crotchet.

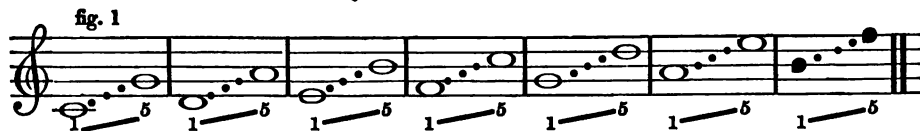
To be done thus: 

The Teacher will, in a similar manner, describe any bar in the Exercises above; and the class will execute it accordingly.

The class having concluded this Chapter should return to Chapters XI. and XIII. to practise the Songs in two parts.

CHAPTER XVI. FIFTHS.

Prepare Large Sheet No. 11.



1. THE interval of a *fifth* is found between two notes including *five* degrees, and is formed of *five* diatonic positions on the hand and stave. Two notes a *fifth* apart occupy *similar positions* on the stave, and can be separated by *three* other notes.

a. Touch and name, after me, the notes of each interval in the passage above.

To be done thus: Do, Re, Mi, Fa, Sol; 1, 2, 3, 4, 5; Do—Sol, *fifth*; &c. &c.

2. In the diatonic scale there are two kinds of fifth, the *perfect* and the *imperfect* fifth. The perfect fifth is formed of *three tones* and a *semitone*: the imperfect fifth of *two tones* and *two semitones*. In the major scale there are *six* perfect fifths, and but *one* imperfect; the latter being shown in the passage above, by black notes.

The pupils should examine each interval, thus: from Do to Re, a tone; from Re to Mi, a tone; from Mi to Fa, a semitone; from Fa to Sol, a tone; three tones and a semitone form a perfect fifth. From Si to Do, a semitone; from Do to Re, a tone; from Re to Mi, a tone; from Mi to Fa, a semitone: two tones and two semitones form an imperfect fifth, &c. &c.

b. You observe that the *one* imperfect fifth lies between the notes *Si* and *Fa*; you will also remember that the *one* tritone lies between notes of the same name, *Fa* and *Si*. (See Chap. XIV.)

3. When the *lower* note of an interval is placed an octave *higher*, or the *higher* note an octave *lower*, the interval is said to be *inverted*.

4. A *fourth*, on inversion, becomes a *fifth*, and moreover a *tritone* becomes an *imperfect fifth*.



c. Let us now prepare for the Exercises by touching and sol-fa-ing some passages of fifths.

GRAMMAR.]

The Teacher will touch and sol-fa the following, or any similar passages of fifths, the class imitating him.



&c., to the upper Sol.



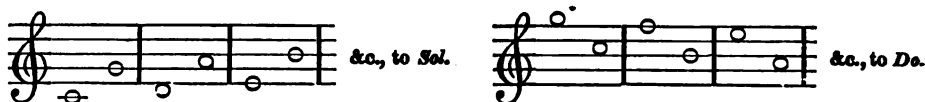
&c., to the lower Do.



&c., to the upper Sol.



&c., to the lower Do.



&c., to Sol.

&c., to Do.

EXERCISES FOR THE PRACTICE OF FIFTHS.

Ex. 1 and 2 are accompanied (ad lib.) by Ex. 3 and 4 of the Octaves. (Chap. XXIII.)



[VOCAL

Ex. 3 and 4 are accompanied (ad lib.) by Ex. 1 and 2 of the Octaves. (Chap. XXIII.)



Ex. 5, 6, and 7 are accompanied (ad lib.) by Ex. 8, 9, and 10 of the Octaves. (Chap. XXIII.)



Ex. 8, 9, and 10 are accompanied (ad lib.) by Ex. 5, 6, and 7 of the Octaves. (Chap. XXIII.)



EXAMINATION ON CHAPTER XVI.

Q. How many degrees does a fifth include?—A. Five.

Do two notes, a fifth apart, occupy similar or dissimilar positions?—Similar positions.

Give me an instance.—*Fa* stands on the first space and *Do*, the fifth above it, on the third space.

[Any other example will do as well.]

Touch on the hand the two last-named notes.—[To be done.]

How many notes can be put between two notes a fifth apart?—Three.

How many sorts of fifths are there in the diatonic scale?—Two.

What are they?—The perfect and the imperfect fifth.

What does the perfect fifth contain?—Three tones and a semitone.

What does the imperfect fifth contain?—Two tones and two semitones.

How many perfect fifths are there in a major scale?—Six.

How many imperfect fifths?—One.

Between what notes, in the scale of *Do*, is this one imperfect fifth found?—Between *Si* and *Fa*.

What note is a fifth above *Mi*?—*Si*.

What note is a fifth below *Do*?—*Fa*.

[Similar questions to be continued, ad lib.]

What is meant by the inversion of an interval?—Putting the higher note an octave lower, or the lower note an octave higher.

Of what interval is a fifth the inversion?—Of the fourth.

What sort of fifth does a tritone become on inversion?—An imperfect fifth.

CHAPTER XVII. FIFTHS—*continued.*EXERCISES FOR THE PRACTICE OF QUAVERS—*continued.*

FIRST SONG ON THE INTERVAL OF THE FIFTH.

a. In the following song, which contains no interval greater than a fifth, *quavers* and *dotted notes* are introduced. Follow the directions preceding the Song on Seconds. (Chap. XI.)

The Words by SHENSTONE.

PASTORAL SONG.

The Music by JOHN HULLAH.

Allegretto. *mf* *Dim.*

1st Part. *mf* *Dim.*

1 My banks they are furnish'd with bees, Whose murmur in-vites one to
2 Not a pine in my grove is there seen, But with tendrils of woodbine is

2nd Part. *mf* *Dim.*

My banks they are furnish'd with bees, Whose murmur in-vites one to
Not a pine in my grove is there seen, But with tendrils of woodbine is

Dim.

sleep; My grottoes are shaded with trees, And my hills are white o-ver with
bound; Not a beech's more beau-ti-ful green, But a sweetbriar entwines it a-

Cres. *Dim.*

sleep; My grottoes are shaded, are shaded with trees, And my hills are white o-ver with
bound; Not a beech's more beau-ti-ful, beau-ti-ful green, But a sweetbriar entwines it a-

f *Dim.*

sheep. I seldom have met with a loss, Such health do my fountains be-
round; Not my fields, in the prime of the year, More charms than my cat-tle un-

f *Dim.*

sheep. I seldom have met with a loss, Such health do my fountains be-
round; Not my fields, in the prime of the year, More charms than my cat-tle un-

p *pp*

stow; My fountains all border'd with moss, Where the harebells and vi-o-lets grow.
fold; Not a brook that is lim-pid and clear, But it glitters with fishes of gold.

Dim. *pp*

stow; My fountains all bor-der'd, all border'd with moss, Where the harebells and vi-o-lets grow.
fold; Not a brook that is limpid, is limpid and clear, But it glitters with fishes of gold.

EXAMINATION ON CHAPTER XVII.

Beat a bar containing two crotchets and four quavers.

[To be done; and similar Exercises to be continued, ad lib.]

[VOCAL]

CHAPTER XVIII. FIFTHS—*continued.*EXERCISES FOR THE PRACTICE OF FIFTHS—in *Two Parts.*

The five following Exercises will be found (with some slight changes) to be repetitions of the first seven Exercises on Fifths practised in Chapter XVI.

Each part of each Exercise should be sol-fa-ed singly: then the class being formed into two divisions, the two parts may be sung together. If (as in the case of the songs) the class be too small for this, a superior class should take one of the parts with them.

Ex. 1 Ex. 1—(Ch. XVI.)

1st Part.



Ex. 3—(Ch. XVI.)

2nd Part.



Ex. 2 Ex. 2—(Ch. XVI.)

1st.



Ex. 4—(Ch. XVI.)

2nd.



Ex. Ex. 5 (in Canon.)—Ch. XVI.

1st.

2nd.

1st.

2nd.

Ex. 4 Ex. 6 (in Canon.)—Ch. XVI.

1st.

2nd.

1st.

2nd.

Ex. 5 Ex. 7 (in Canon.)—Ch. XVI.

1st.

2nd.

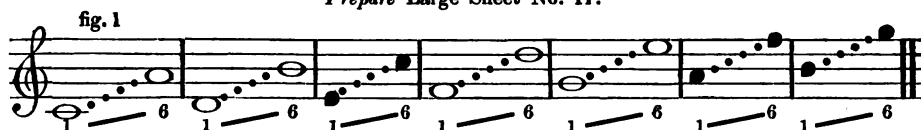
1st.

2nd.

The class having concluded this Chapter should return to Chap. XVII. to practise the song in two parts.

CHAPTER XIX. SIXTHS.

Prepare Large Sheet No. 11.



1. THE interval of a sixth is found between two notes including *six degrees*, and is formed of six diatonic positions on the hand and stave. Two notes, a sixth apart, occupy *dissimilar positions* on the stave, and can be separated by *four* other notes.

a. Touch and name, after me, the notes of each interval in the passage above.

To be done, thus: Do, Re, Mi, Fa, Sol, La; 1, 2, 3, 4, 5, 6; Do—La; sixth, &c.

2. In the diatonic scale there are two kinds of sixth, *major* and *minor*. The major sixth is formed of *four tones* and a *semitone*; the minor sixth of *three tones* and *two semitones*. In the major scale there are *four* major and *three* minor sixths; the latter being shown, in the passage above, by black notes.

The pupils should examine each interval, thus: from Do to Re, a tone; from Re to Mi, a tone; from Mi to Fa, a semitone; from Fa to Sol, a tone; from Sol to La, a tone: four tones and a semitone form a major sixth. From Mi to Fa, a semitone; from Fa to Sol, a tone; from Sol to La, a tone; from La to Si, a tone; from Si to Do, a semitone: three tones and two semitones form a minor sixth.

3. A third on inversion (see Chap. XVI.) becomes a sixth; and moreover a *major* third becomes a *minor* sixth,—and *vice versa*.



b. Let us now prepare for the Exercises by touching and sol-fa-ing some passages of Sixths.

The Teacher will touch and sol-fa the following, or any similar passages of Sixths; the class imitating him.

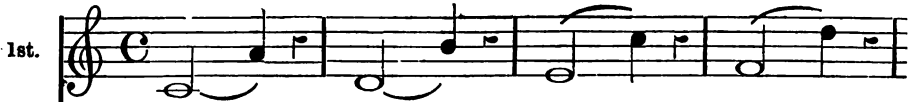


EXERCISES FOR THE PRACTICE OF SIXTHS.

Ex. 1, *Sixths* (present Lesson).Ex. 3, *Fourths* (Chap. XIV.)Ex. 2, *Sixths* (present Lesson).Ex. 4, *Fourths* (Chap. XIV.)

[VOCAL]

Ex. 3, *Sixths* (present Lesson).



Ex. 1, *Fourths* (Chap. XIV.)



Ex. 4, *Sixths* (present Lesson).



Ex. 2, *Fourths* (Chap. XIV.)



Ex. 5, *Sixths* (present Lesson).Ex. 8, *Fourths* (Chap. XIV.)Ex. 6, *Sixths* (present Lesson).Ex. 9, *Fourths* (Chap. XIV.)Ex. 7, *Sixths* (present Lesson).Ex. 10, *Fourths* (Chap. XIV.)

[VOCAL]

Ex. 8, *Sixths* (present Lesson).Ex. 5, *Fourths* (Chap. XIV.)Ex. 9, *Sixths* (present Lesson).Ex. 6, *Fourths* (Chap. XIV.)

Ex. 10, *Sixths* (present Lesson).Ex. 7, *Fourths* (Chap. XIV.)

c. The three following exercises are repetitions of Ex. 5, 6, and 7 (page 52) of the *Sixths*, but accompanied by three of the exercises on *Seconds*, instead of *Fourths*.

Ex. 5, *Sixths* (present Lesson).Ex. 4 *Seconds* (Chap. X.)

[VOCAL]

Ex. 6, Sixths (present Lesson).



Ex. 5, Seconds (Chap. X.)



Ex. 7, Sixths (present Lesson).



Ex. 6, Seconds (Chap. X.)



EXAMINATION ON CHAPTER XIX.

Q. How many degrees does a sixth include?—A. Six.

Do two notes, a sixth apart, occupy similar or dissimilar positions on the staff?—Dissimilar positions.

Give me an instance.—*Mi* stands on the first line, and *Do*, the sixth above it, on the third space.

[Any other example would do as well.]

Touch on the hand the two last-named notes.—[To be done.]

How many notes can be put between two notes a sixth apart?—Four.

How many sorts of sixths are there in the diatonic scale?—Two.

What are they?—The major and minor sixth.

What does the major sixth consist of?—Four tones and a semitone.

What does the minor sixth consist of?—Three tones and two semitones.

How many major sixths are there in a major scale?—Four.

How many minor?—Three.

What note is a sixth above *Mi*?—*Do*.

Is it a major or a minor sixth?—Minor.

What note is a sixth below *Re*?—*Fa*.

Is it a major or minor?—Major.

Of what interval is a sixth the inversion?—Of the third.

What sort of sixth does a minor third become on inversion?—A major sixth.

[Similar questions to be continued, ad lib.; the pupils, when at a loss, always making out the intervals for themselves.—See directions following Par. 2.]

CHAPTER XX. SIXTHS—*continued.**Prepare Large Sheets Nos. 6 and 13.*

EXERCISES FOR THE PRACTICE OF DOTTED CROTCHETS AND TIED NOTES.

1. A **DOT** after a note prolongs it one half. (*See Chap. VI., Par. 1.*)

a. The two following scales of dotted notes are to be sol-fa-ed, as well as read in time, on both methods.

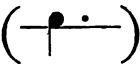
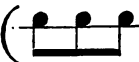
2. In calling notes by their names of sound, the dot is not to be named; being part of the *shape* of a note, but not at all affecting its *place*.


Ex. 1



Ex. 2



3. A dotted crotchet fig. 1 () is equal to, or takes as long to sing as three quavers, fig. 2 ()—two quavers for the *crotchet*, and one for the *dot*.

4. But the *dot* is not the only means of prolonging a note. This mark, fig. 3 () (the slur), which implies (*see Chap. XIII., Par. 3*) that the notes over or under which it is placed are to be sung smoothly, is, *when placed over two notes of the same name and pitch*, called a *tie* or *bind*, and implies that the first note is to be prolonged to the end of the second,—in fact, that the two notes are to be turned into one. fig. 4



5. Not only can a note be made *half* as long again by a dot, or by a tie, but by means of a tie any portion of time whatever may be added to it; as,



fig. 5



fig. 6



fig. 7



fig. 8

&c. &c.

6. It will be seen by the exercises below, that

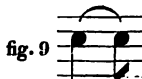


fig. 9

and



fig. 10

are one and the same thing.

[VOCAL

The Teacher will direct the attention of the class to Exercise I A, B, and C.

b. The notation of Exercise 1 A and B is the same, but the *effect* is very different, on account of the *tied notes*.

The Teacher will read and sol-fa A and B. In reading tied notes, the second is not to be named.

c. The notation of B and C is not the same, but the *effect* is the same.—(See Par. 4.)

The Teacher will read and sol-fa B and C.

d. Let us now read and sol-fa A, B, and C, and the following Exercises.

[To be done.]



FIRST SONG ON THE INTERVAL OF THE SIXTH.

e. In the following song, which contains no interval greater than a *sixth*, dotted crotchets are introduced.

The two parts of this song, after having been well practised separately, may be sung together.

The Words by CAMPBELL.

THE RAINBOW.

The Music by JOHN HULLAH.

p Andantino. *>*

1st Part.

1 Tri - um - phal arch, that fill'st the sky When storms pre - pare to
 2 The earth to thee its in - cense yields, The lark thy wel - come
 3 As fresh is yon ho - ri - son dark, As young thy beau - ties

2nd Part.

Tri - um - phal arch, that fill'st the sky When storms pre - pare to
 The earth to thee its in - cense yields, The lark thy wel - come
 As fresh is yon ho - ri - son dark, As young thy beau - ties

part, I ask not proud phi - lo - so - phy To teach me what thou
 sings, When glit - t'ring in the fresh - en'd fields, The snow - y mush - room
 seem, As when the ea - gle from the ark First sport - ed in thy

part, I ask not proud phi - lo - so - phy To teach me what thou
 sings, When glit - t'ring in the fresh - en'd fields, The snow - y mush - room
 seem, As when the ea - gle from the ark First sport - ed in thy

Cres.

art! Still seem as to my childhood's sight, A mid - way sta - tion
 springs. How glo - rious is thy gir - dle cast O'er moun - tain, tow'r, and
 beam. For, faith - ful to its sa - cred page, Heav'n still re - builds thy

Cres.

art! Still seem as to my childhood's sight, A mid - way sta - tion
 springs. How glo - rious is thy gir - dle cast O'er moun - tain, tow'r, and
 beam. For, faith - ful to its sa - cred page, Heav'n still re - builds thy

p *>*

giv'n, For hap - py spi - rits to a - light, Be - twixt the earth and heav'n.
 town, Or mir - ror'd in the o - cean vast, A thou - sand fa - thoms down.
 span, Nor lets the type grow pale with age, That first spoke peace to man!

p *>*

giv'n, For hap - py spi - rits to a - light, Be - twixt the earth and heav'n.
 town, Or mir - ror'd in the o - cean vast, A thou - sand fa - thoms down.
 span, Nor lets the type grow pale with age, That first spoke peace to man!

[VOCAL

EXAMINATION ON CHAPTER XX.

Q. What effect has a dot on a note?—A. It prolongs it one half, (or) makes it half as long again.

To what is a dotted minim equal?—Three crotchets; or six quavers.

To what is a dotted crotchet equal?—Three quavers.

Is there any other way of making a note longer, besides putting a dot after it?—Yes; another note can be added to it by means of the tie or bind.

Show me (with your finger in the air) the form of a tie.—[To be done.]

If a quaver be tied to a crotchet, how long will it last?—As long as three quavers.

Beat a bar containing a crotchet, two quavers, (the first tied to the crotchet,) and two crotchets.—[To be done; and similar Exercises to be continued, ad lib.]

CHAPTER XXI. SEVENTHS.

Prepare Large Sheet No. 13.



1. THE interval of a *seventh* is found between two notes including *seven degrees*, and is formed of *seven diatonic positions* on the hand and stave. Two notes, a seventh apart, occupy *similar positions* on the stave, and can be separated by *five other notes*.

a. Touch and name, after me, the notes of each interval in the passage above.

To be done, thus: Do, Re, Mi, Fa, Sol, La, Si; 1, 2, 3, 4, 5, 6, 7; Do—Si; *seventh*, &c. &c.

2. In the diatonic scale there are two kinds of seventh, *major* and *minor*. The major seventh is formed of five tones and a semitone; the minor seventh of four tones and two semitones. In the major scale there are *two* major and *five* minor sevenths; the latter being shown, in the passage above, by black notes.

The pupils will examine each interval thus: from Do to Re, a tone; from Re to Mi, a tone; from Mi to Fa, a semitone; from Fa to Sol, a tone; from Sol to La, a tone; from La to Si, a tone: five tones and a semitone form a major seventh. From Re to Mi, a tone; from Mi to Fa, a semitone; from Fa to Sol, a tone; from Sol to La, a tone; from La to Si, a tone; from Si to Do, a semitone: four tones and two semitones form a minor seventh.

3. A second, on inversion (see Chap. XVI.) becomes a seventh; and, moreover, a *major* second becomes a *minor* seventh, and *vice versâ*.



b. The most ready way, therefore, of distinguishing the major from the minor seventh, is to remember that the one, being the inversion of the *minor* second, is a minor second or semitone less than an octave, and the other, being the inversion of the major second, is a major second or tone less.

c. Let us now prepare for the exercises, by touching and sol-fa-ing some passages of sevenths.

GRAMMAR.]

The Teacher will touch and set for the following, or any similar passages of sevenths, the class imitating him.

Five musical staves, each containing two measures of music in treble clef. The first four staves show more complex passages with eighth and sixteenth notes, while the fifth staff shows simpler whole and half notes. Each staff ends with the notation "&c.".

EXERCISES FOR THE PRACTICE OF SEVENTHS.

Ex. 1, *Sevenths* (present Lesson).

1st.

A single staff of music in treble clef, showing a sequence of eighth notes, each representing the upper voice of a descending seventh chord. The notes are G4, F#4, E4, D4, C4, B2, A2, G2.

Ex. 3, *Thirds* (Ch. XII.)

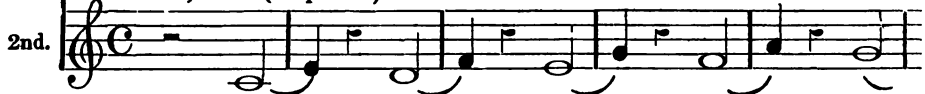
2nd.

A single staff of music in treble clef, showing a sequence of eighth notes, each representing the upper voice of a descending third. The notes are G4, F#4, E4, D4, C4, B2, A2, G2.

Two staves of music in treble clef. The first staff shows a sequence of eighth notes for thirds (G4, F#4, E4, D4, C4, B2, A2, G2). The second staff shows a sequence of eighth notes for sevenths (G4, F#4, E4, D4, C4, B2, A2, G2).

Two staves of music in treble clef. The first staff shows a sequence of eighth notes for thirds (G4, F#4, E4, D4, C4, B2, A2, G2). The second staff shows a sequence of eighth notes for sevenths (G4, F#4, E4, D4, C4, B2, A2, G2).

[VOCAL]

Ex. 2, *Sevenths* (present Lesson).Ex. 4, *Thirds* (Chap. XII.)Ex. 3, *Sevenths* (present Lesson).Ex. 1, *Thirds* (Chap. XII.)

Ex. 4, *Sevenths* (present Lesson).Ex. 2, *Thirds* (Chap. XII.)Ex. 5, *Sevenths* (present Lesson).Ex. 3, *Thirds* (Chap. XII.)Ex. 6, *Sevenths* (present Lesson).Ex. 9, *Thirds* (Chap. XII.)

[VOCAL]

Ex. 7, *Sevenths* (present Lesson).Ex. 10, *Thirds* (Chap. XII.)Ex. 8, *Sevenths*, (present Lesson).Ex. 5, *Thirds* (Chap. XII.)

Ex. 9, *Sevenths* (present Lesson).Ex. 6, *Thirds* (Chap. XII.)Ex. 10, *Sevenths* (present Lesson).Ex. 7, *Thirds* (Chap. XII.)

EXAMINATION ON CHAPTER XXI.

Q. How many degrees does a seventh include?—
A. Seven.

Do two notes, a seventh apart, occupy similar or dissimilar positions on the staff?—Similar positions.

Give me an instance.—*Fa* stands on the first space, and *Mi* the seventh above it on the fourth space.

Touch these two last-named notes.—[*To be done.*]

How many kinds of seventh are there in the diatonic scale?—Two.

How are they called?—Major and minor.

What does a major seventh contain?—Five tones and a semitone.

What does the minor seventh contain?—Four tones and two semitones.

Is there any other way of distinguishing the major from the minor seventh?—Yes; the major seventh is a semitone less than an octave, and the minor seventh a tone less.

What note is a seventh above *Re*?—*Do*.

Is there a major or a minor seventh between *Re* and *Do*?—A minor seventh.

What note is a seventh below *Sol*?—*La*.

Is it a major or a minor seventh?—Minor.

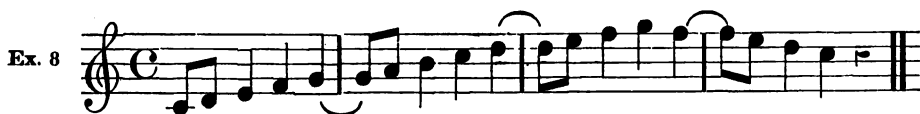
Of what interval is the seventh the inversion?—Of the second.

What sort of seventh does a minor second become on inversion?—A major seventh.

[*Similar questions to be continued, ad lib.*]

CHAPTER XXII. SEVENTHS—*continued.*

EXERCISES FOR THE PRACTICE OF DOTTED CROTCHETS AND TIED NOTES.



FIRST SONG ON THE INTERVAL OF THE SEVENTH.

a. The following song is in two parts, and contains no *interval* greater than a *seventh*.

The two parts of this song, after having been well practised separately, may be sung together.

The Words by the
REV. T. FITZGERALD.

CONTENT.

The Music by JOHN HULLAH

1st Part. *f*

1 No glo - ry I co - vet, no rich - es I want, Am - bi - tion is no - thing to
2 The bless - ing which Pro - vi - dence free - ly has lent I'll just - ly and grate - ful - ly

2nd Part. *f*

No glo - ry I co - vet, no rich - es I want, Am - bi - tion is no - thing to
The bless - ing which Pro - vi - dence free - ly has lent I'll just - ly and grate - ful - ly

Cres.

me; prize, The one thing I beg of kind Hea - ven to grant, Is a
Whilst sweet Me - di - ta - tion and cheer - ful Con - tent Shall

Cres.

me; prize, The one thing I beg of kind Hea - ven to grant, Is a
Whilst sweet Me - di - ta - tion and cheer - ful Con - tent Shall

mf

mind in - de - pen - dent and free. With pas - sions un - ruf - fied, un -
make me both health - ful and wise. How vain - ly, through in - fi - nite

mf

mind in - de - pen - dent and free. With pas - sions un - ruf - fied, un -
make me both health - ful and wise. How vain - ly, through in - fi - nite

p

taint - ed with pride, By rea - son my life let me square; The
trou - ble and strife, The ma - ny their la - bours em - ploy! Since

p

taint - ed with pride, By rea - son my life let me square; The
trou - ble and strife, The ma - ny their la - bours em - ploy; Since

f

wants of my na - ture are cheap - ly supplied, And the rest are but fol - ly and care.
all that is tru - ly de - light - ful in life, Is what all, if they please, may en - joy.

f

wants of my na - ture are cheap - ly supplied, And the rest are but fol - ly and care.
all that is tru - ly de - light - ful in life, Is what all, if they please, may en - joy.

[VOCAL

EXAMINATION ON CHAPTER XXII.

Beat a bar containing two quavers, a crotchet, two quavers (the first tied to a crotchet), and a crotchet. [To be done; and similar Exercises continued, ad lib.]

CHAPTER XXIII. OCTAVES.

Prepare Large Sheet No. 13.

fig. 1



1. THE interval of an *eighth*, or *octave*, is found between two notes including *eight degrees*, and is formed of *eight* diatonic positions on the hand and stave. Two notes, an octave apart, *bear the same names*, occupy *dissimilar positions* on the hand and stave, and can be separated by *six* other notes.

a. Touch and name, after me, the notes of each interval in the passage above.

To be done thus: Do, Re, Mi, Fa, Sol, La, Si, Do; 1, 2, 3, 4, 5, 6, 7, 8; Do—Do, *eighth*; &c. &c.

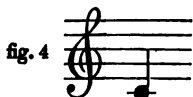
2. In the diatonic scale there is but one kind of octave, which contains five tones and two semitones; in fact, an entire diatonic scale.

The pupils should examine any or all of the octaves above on the same method as the other intervals: from Do to Re, a tone; from Re to Mi, a tone, &c. &c.: five tones and two semitones form an octave, &c. &c.

3. A unison on inversion (*see* Chap. XVI.) becomes an octave.



b. Enough has been said in this and the foregoing Chapters, to show that the octave has some properties peculiar to itself. First, "all notes bear the same names as their octaves;" then again, unlike any other interval, there is but *one kind* of octave, which is (*see* Chap. I.) "most naturally and easily filled up by a diatonic scale,"—that scale being *bounded* by two notes an octave apart. Above all, the octave being the inversion of the *unison* is in some cases to be regarded not so much as an *interval*, as the *same note performed by a different voice*; for it was shown (Chap. III.) that the compass of the male and female voices was of the same extent, but an octave apart; the consequence of which is, that were this note first sung by a Soprano, and then by a Tenor, an uncultivated ear might very excusably take them for the same sounds, because *the one sound is in the same place in the Soprano voice as the other is in the Tenor*. Whereas the sound sung by the Tenor would really be an octave lower than that sung by the Soprano, and *should* be represented thus:



The French call the octave the *double* of a sound.

c. Let us now prepare for the Exercises by touching and sol-fa-ing some passages of octaves.

The Teacher will sol-fa the following, or any similar passages of octaves; the class imitating him.

&c., to Sol.

&c., to Do.

&c., to Sol.

&c., to Do.

&c.

EXERCISES FOR THE PRACTICE OF OCTAVES.

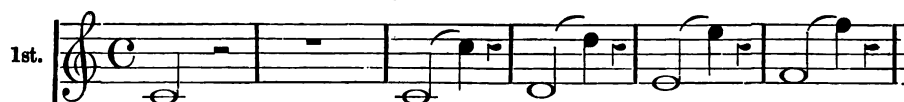
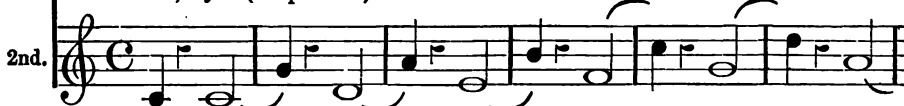
Ex. 1, Octaves (present Lesson).

1st

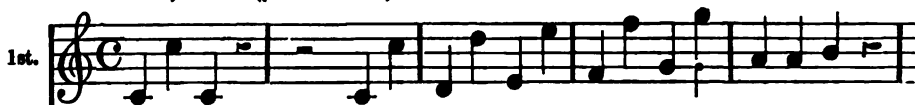
Ex. 3, Fifths (Chap. XVI.)

2nd.

[VOCAL]

Ex. 2, Octaves (*present Lesson*)Ex. 4, *Fifths* (Chap. XVI.)Ex. 3, Octaves (*present Lesson*).Ex. 1, *Fifths* (Chap. XVI.)

Ex. 4, Octaves (present Lesson).



Ex. 3, Fifths (Chap. XVI.)



Ex. 5, Octaves (present Lesson).



Ex. 8, Fifths (Chap. XVI.)



Ex. 6, Octaves (present Lesson).



Ex. 9, Fifths (Chap. XVI.)



Ex. 7, Octaves (*present Lesson*).Ex. 10, *Fifths* (Chap. XVI.)Ex. 8, Octaves (*present Lesson*).Ex. 5, *Fifths* (Chap. XVI.)

Ex. 9, Octaves (present Lesson).



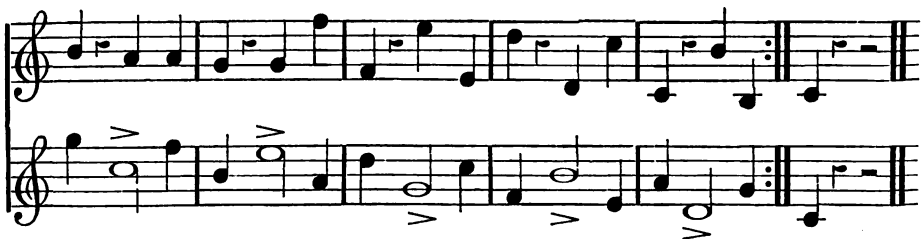
Ex. 6, Fifths (Chap. XVI.)



Ex. 10, Octaves (present Lesson).



Ex. 7, Fifths (Chap. XVI.)



EXAMINATION ON CHAPTER XXIII.

Q. How many degrees does an octave contain?—
A. Eight.

Do two notes, an octave apart, occupy similar or dissimilar positions on the staff?—Dissimilar.

Give an example.—*Mi* stands on the first line, and *Mi*, the octave above it, on the fourth space.

Touch these two last-named notes.—[*To be done.*]

How many kinds of octave are there in the diatonic scale?—Only one.

What does it contain?—An entire scale: five tones and two semitones.

Touch *Re* and the octave above it; *Sol* and the octave below it, &c. &c.—[*To be done; and similar exercises to be continued, ad lib.*]

Of what interval is an octave the inversion?—Of no interval;—of the unison.

CHAPTER XXIV. OCTAVES—*continued.**Prepare Large Sheet No. 13.*

EXERCISES FOR THE PRACTICE OF DOTTED CROTCHETS AND TIED NOTES.



EXERCISES FOR THE PRACTICE OF QUAVER RESTS.

1. A rest, of whatever kind, which occupies the *beginning* of a beat is, in reading, to be expressed by pronouncing aloud the number *One*.



FIRST SONG ON THE INTERVAL OF THE OCTAVE.

a. The following song contains no interval greater than an octave.

The two parts of this song, after having been well practised separately, may be sung together.

TWINKLE, TWINKLE, LITTLE STAR.

Allegro.

Composed by JOHN HULLAH.

1st Part. *mf* *ff*

Twinkle, twinkle, lit - tle star, How I won - der what you are! Up a -
 Mi - ca, mi - ca, par - va stel - la, Mi - ror que - nam sis tam bel - la! Splendens
 'Αι - ὄλ' ἄσπερ, τίς ποτ' εἶ; Θαυμ' ἔχ - ει με, τίς ποτ' εἶ; Ὑ - ψόβ -

2nd Part. *mf* *ff*

Twinkle, twinkle, lit - tle star, How I won - der what you are! Up a -
 Mi - ca, mi - ca, par - va stel - la, Mi - ror que - nam sis tam bel - la! Splendens
 'Αι - ὄλ' ἄσπερ, τίς ποτ' εἶ; Θαυμ' ἔχ - ει με, τίς ποτ' εἶ; Ὑ - ψόβ -

bove the world so high, Like a diamond in the sky. Twinkle, twinkle, lit - tle
 e - mi - nus in il - lo, Al - ba ve - lut gem - ma, coe - lo. Mi - ca, mi - ca, par - va
 ἐν στίλβων ἄν - ω, Ὡ σμάραγδ' ἐν ὀν - ραν - φῇ. 'Αι - ὄλ' ἄσπερ, τίς ποτ'

bove the world so high, Like a diamond in the sky. Twinkle, twinkle, lit - tle
 e - mi - nus in il - lo, Al - ba ve - lut gem - ma, coe - lo. Mi - ca, mi - ca, par - va
 ἐν στίλβων ἄν - ω, Ὡ σμάραγδ' ἐν ὀν - ραν - φῇ. 'Αι - ὄλ' ἄσπερ, τίς ποτ'

star, How I won - der what you are! When the blazing sun is gone,
 stel - la, Mi - ror que - nam sis tam bel - la! Quan - do fervens sol dis - ces - sit,
 εἶ; Θαυμ' ἔχ - ει με, τίς ποτ' εἶ; Ἥ - λι - ος φλόγῳψ ἔ - θυ, *f*

star, How I won - der what you are! When he
 stel - la, Mi - ror que - nam sis tam bel - la! Nec ca -
 εἶ; Θαυμ' ἔχ - ει με, τίς ποτ' εἶ; Κού - δέν

p

Then you show your lit - tle light, Twinkle, twinkle, all the
 Tum os - ten - dis lu - men pu - rum, Mi - cans, micans, per ob -
 Καὶ σὺ λαμπρὰ οὐχ - ος εἶ, 'Αι - ὄλ' ἄσ - περ, παν - νυχ

p

no - thing shines up - on, Then you show your lit - tle light, Twinkle, twinkle, all the
 lo - re pra - ta pas - cit, Tum os - ten - dis lu - men pu - rum, Micans, micans, per ob -
 ἐλ - λάμ - πων ἔ - φυ, Καὶ σὺ λαμπρὰ οὐχ - ος εἶ, 'Αι - ὄλ' ἄσ - περ, παν - νυχ

[VOCAL]

Cres. >

night. Then the trav'ller in the dark, Thanks you for your ti - ny spark; He could not
 scu - rum. Tí - bi, noc - tu qui va - ga - tur, Ob scin - til - lu - lam gra - ta - tur; Ní mi -
 εἰ. "Ενθ' ὁδ - ῖ - της ἐν σκοτ - εἰ Μικ - κυλ - φ γῆ - θεῖ φά - ει' Κἀπορ -

Cres.

night. Then the trav'ller in the dark, Thanks you for your ti - ny spark; He could not
 scu - rum. Tí - bi, noc - tu qui va - ga - tur, Ob scin - til - lu - lam gra - ta - tur; Ní mi -
 εἰ. "Ενθ' ὁδ - ῖ - της ἐν σκοτ - εἰ Μικ - κυλ - φ γῆ - θεῖ φά - ει' Κἀπορ -

p *Ral - len - tan - do* *p*

see which way to go, If you did not twinkle so. In the dark blue sky you
 ca - res tu non sci - ret, Quas per vi - as er - rans i - ret! Me - um sæ - pe to - rum
 ὦν ἂν εἶρφ' ὁδ - οῦ, 'Αἰ - ὅλ - ου γ' ἂν - ευ - θε σοῦ. 'Αἰ - θέρ - α κυάν - ουν ἔχ -

p *Ral - len - tan - do* *p*

see which way to go, If you did not twinkle so. In the dark blue sky you
 ca - res tu non sci - ret, Quas per vi - as er - rans i - ret! Me - um sæ - pe to - rum
 ὦν ἂν εἶρφ' ὁδ - οῦ, 'Αἰ - ὅλ - ου γ' ἂν - ευ - θε σοῦ. 'Αἰ - θέρ - α κυάν - ουν ἔχ -

f > *pp* >

keep, And of - ten through my curtains peep, For you ne - ver shut your eye Till the
 lu - ce, Spe - cu - la - ris cu - ri - o - sa, Ne - que carp - se - ris so - po - rem Do - nec
 εἰς, Κἀ - μέ δι - ᾶ φάρ - εων βλέπεῖς Σοὶ δ' ἀγρυπ - νον ὄμ - μα δῆ, 'Ὡς ἂν

f > *pp* >

keep, And of - ten through my cur - tains peep, For you ne - ver shut your eye Till the
 lu - ce, Spe - cu - la - ris cu - ri - o - sa, Ne - que carp - se - ris so - po - rem Do - nec
 εἰς, Κἀ - μέ δι - ᾶ φάρ - εων βλέπεῖς Σοὶ δ' ἀγρυπ - νον ὄμ - μα δῆ, 'Ὡς ἂν

p

sun is in the sky. Twin - kle, twin - kle, lit - tle star, How I won - der what you
 ve - nit sol per auram. Mí - ca, mí - ca, par - va stel - la, Mí - ror quæ - nam sis tam
 ῆ - λι - os φαν - ῆ. 'Αἰ - ὅλ' ἄσ - ρερ, τίς ποτ' εἶ; Θαῦμ' ἔχ - ει με, τίς ποτ'

p

sun is in the sky. Twin - kle, twin - kle, lit - tle star, How I won - der what you
 ve - nit sol per auram. Mí - ca, mí - ca, par - va stel - la, Mí - ror quæ - nam sis tam
 ῆ - λι - os φαν - ῆ. 'Αἰ - ὅλ' ἄσ - ρερ, τίς ποτ' εἶ; Θαῦμ' ἔχ - ει με, τίς ποτ'

f >

are! How I won - der what you are! How I, won - der what you are!
 bel - la! Mí - ror quæ - nam sis tam bel - la! Mí - ror quæ - nam sis tam bel - la!
 εἶ; Θαῦμ' ἔχ - ει με, τίς ποτ' εἶ; Θαῦμ' ἔχ - ει με, τίς ποτ' εἶ;

f >

are! How I won - der what you are! How I, won - der what you are!
 bel - la! Mí - ror quæ - nam sis tam bel - la! Mí - ror quæ - nam sis tam bel - la!
 εἶ; Θαῦμ' ἔχ - ει με, τίς ποτ' εἶ; Θαῦμ' ἔχ - ει με, τίς ποτ' εἶ;

CHAPTER XXV. RECAPITULATORY EXERCISES.

a. The two following exercises are a sort of *summary* of the passages practised in the foregoing Chapters.

The exercise on Intervals is to be studied thus:—the Teacher will point to various bars, at random: demanding first of one pupil, then of another, what Intervals they contain, and whether they are major or minor, perfect or imperfect, &c. The exercises will then be sol-fa-ed by the whole class, in strict time; any errors being corrected by touching the passages on the hand while sol-fa-ing them.

The exercise in Time is to be read by the whole class, simultaneously; any particularly difficult bar being repeated till correct. The Teacher should, also, occasionally describe a bar, and make any one pupil, or the whole class, execute it accordingly.

EXERCISE FOR THE PRACTICE OF INTERVALS.

The exercise consists of 60 numbered bars on a single staff in C major. The notes are as follows:

- 1: C4, D4, E4, F4, G4, A4, B4, C5
- 2: C4, D4, E4, F4, G4, A4, B4, C5
- 3: C4, D4, E4, F4, G4, A4, B4, C5
- 4: C4, D4, E4, F4, G4, A4, B4, C5
- 5: C4, D4, E4, F4, G4, A4, B4, C5
- 6: C4, D4, E4, F4, G4, A4, B4, C5
- 7: C4, D4, E4, F4, G4, A4, B4, C5
- 8: C4, D4, E4, F4, G4, A4, B4, C5
- 9: C4, D4, E4, F4, G4, A4, B4, C5
- 10: C4, D4, E4, F4, G4, A4, B4, C5
- 11: C4, D4, E4, F4, G4, A4, B4, C5
- 12: C4, D4, E4, F4, G4, A4, B4, C5
- 13: C4, D4, E4, F4, G4, A4, B4, C5
- 14: C4, D4, E4, F4, G4, A4, B4, C5
- 15: C4, D4, E4, F4, G4, A4, B4, C5
- 16: C4, D4, E4, F4, G4, A4, B4, C5
- 17: C4, D4, E4, F4, G4, A4, B4, C5
- 18: C4, D4, E4, F4, G4, A4, B4, C5
- 19: C4, D4, E4, F4, G4, A4, B4, C5
- 20: C4, D4, E4, F4, G4, A4, B4, C5
- 21: C4, D4, E4, F4, G4, A4, B4, C5
- 22: C4, D4, E4, F4, G4, A4, B4, C5
- 23: C4, D4, E4, F4, G4, A4, B4, C5
- 24: C4, D4, E4, F4, G4, A4, B4, C5
- 25: C4, D4, E4, F4, G4, A4, B4, C5
- 26: C4, D4, E4, F4, G4, A4, B4, C5
- 27: C4, D4, E4, F4, G4, A4, B4, C5
- 28: C4, D4, E4, F4, G4, A4, B4, C5
- 29: C4, D4, E4, F4, G4, A4, B4, C5
- 30: C4, D4, E4, F4, G4, A4, B4, C5
- 31: C4, D4, E4, F4, G4, A4, B4, C5
- 32: C4, D4, E4, F4, G4, A4, B4, C5
- 33: C4, D4, E4, F4, G4, A4, B4, C5
- 34: C4, D4, E4, F4, G4, A4, B4, C5
- 35: C4, D4, E4, F4, G4, A4, B4, C5
- 36: C4, D4, E4, F4, G4, A4, B4, C5
- 37: C4, D4, E4, F4, G4, A4, B4, C5
- 38: C4, D4, E4, F4, G4, A4, B4, C5
- 39: C4, D4, E4, F4, G4, A4, B4, C5
- 40: C4, D4, E4, F4, G4, A4, B4, C5
- 41: C4, D4, E4, F4, G4, A4, B4, C5
- 42: C4, D4, E4, F4, G4, A4, B4, C5
- 43: C4, D4, E4, F4, G4, A4, B4, C5
- 44: C4, D4, E4, F4, G4, A4, B4, C5
- 45: C4, D4, E4, F4, G4, A4, B4, C5
- 46: C4, D4, E4, F4, G4, A4, B4, C5
- 47: C4, D4, E4, F4, G4, A4, B4, C5
- 48: C4, D4, E4, F4, G4, A4, B4, C5
- 49: C4, D4, E4, F4, G4, A4, B4, C5
- 50: C4, D4, E4, F4, G4, A4, B4, C5
- 51: C4, D4, E4, F4, G4, A4, B4, C5
- 52: C4, D4, E4, F4, G4, A4, B4, C5
- 53: C4, D4, E4, F4, G4, A4, B4, C5
- 54: C4, D4, E4, F4, G4, A4, B4, C5
- 55: C4, D4, E4, F4, G4, A4, B4, C5
- 56: C4, D4, E4, F4, G4, A4, B4, C5
- 57: C4, D4, E4, F4, G4, A4, B4, C5
- 58: C4, D4, E4, F4, G4, A4, B4, C5
- 59: C4, D4, E4, F4, G4, A4, B4, C5
- 60: C4, D4, E4, F4, G4, A4, B4, C5

[VOCAL]

EXERCISES FOR THE PRACTICE OF READING IN TIME.

1 2 3 4

5 6 7 8 9

10 11 12 13

14 15 16 17 18

19 20 21 22

23 24 25

26 27 28 29

30 31 32 33 34

35 36 37 38

39 40 41 42 43

The image displays 43 numbered musical exercises for reading in time, arranged in nine rows. Each exercise is written on a single staff in treble clef with a common time signature (C). The exercises consist of various rhythmic patterns, including eighth, sixteenth, and quarter notes, as well as rests and slurs. The exercises are numbered 1 through 43, with some rows containing multiple exercises. The exercises are designed to be read and performed in sequence to practice reading in time.



RECAPITULATORY EXAMINATION.

Q. How many sorts of each interval are there in the diatonic scale?—A. Two; excepting of the octave.

How are the two kinds of *seconds* called?—Major and minor.

Of what does the major second consist?—A tone.

And the minor second?—Of a semitone.

How are the *thirds* called?—Major and minor.

Of what does the major third consist?—Two tones.

And the minor third?—Of a tone and a semitone.

How are the *fourths* called?—The perfect fourth, and the sharp fourth or tritone.

How many tones and semitones does the perfect fourth contain?—Two tones and a semitone.

And the tritone?—Three tones.

How many tritones are there in a major scale?—Only one.

How are the *fifths* called?—Perfect and imperfect.

What does the perfect fifth contain?—Three tones and a semitone.

And the imperfect fifth?—Two tones and two semitones.

How many imperfect fifths are there in a major scale?—Only one.

How are the *sixths* named?—Major and minor.

What does a major sixth contain?—Four tones and a semitone.

And a minor sixth?—Three tones and two semitones.

How are the *sevenths* called?—Major and minor.

Of what does the major seventh consist?—Of five tones and a semitone.

And a minor seventh?—Four tones and two semitones.

How many sorts of octave are there?—Only one.

What does it consist of?—Five tones and two semitones.

END OF PART THE FIRST.

A GRAMMAR
OF
VOCAL MUSIC.

PART THE SECOND.

PART THE SECOND.

CHAPTER XXVI. SHARPS AND FLATS.

Prepare Large Sheet No. 14.

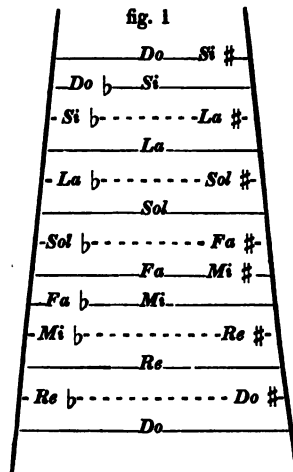
1. EACH of the five tones of a diatonic scale can be divided into *two semitones*; that is, a sound can be produced between *Do* and *Re*, at the same, distance from each as *Mi* is from *Fa*, or *Si* from *Do*,—a semitone.

2. By this process what is called a *chromatic scale* can be produced; that is a scale containing more than two semitones.

α. Fig. 1 is a representation of a chromatic scale composed entirely of semitones. The *ruled* lines represent the natural sounds of the scale of *Do*, as in Chap. I.; the *dotted* lines represent the sounds which divide each tone into two semitones. The whole scale includes *thirteen sounds*, and consequently, *twelve intervals*—all semitones.

The Teacher will point out and count the different lines, and the intervals between them.

3. The intermediate sounds [touch one of the dotted lines] are named sometimes after the sound below [touch a ruled line], sometimes after the sound above [touch the next above]. If a sound take the name of the sound below it [touch *Fa*], it is called such a sound (*Fa*) *sharp*; if it take the name of the sound above [touch *Sol*], it is called such a sound (*Sol*) *flat*.



Give one or two other examples.

4. The fact of a sharp sound being substituted for a natural sound is known by a character called a *sharp*, formed thus \sharp ; the fact of a flat sound being substituted for a natural sound, by a character called a *flat*, formed thus \flat . A *natural*, formed thus \natural , restores a sound previously raised by a sharp, or lowered by a flat, to its original position in the scale of *Do*, which, as it can be written without using sharps or flats, is sometimes called "*The Natural Scale*."

b. These three characters are placed before the notes they affect. — A sharp placed before *Sol*



would show that *Sol sharp* [touch it on the ladder] was to be sung instead of *Sol natural*. A flat before *Mi*,



that *Mi flat* [touch it] was to be sung instead of *Mi natural*. A natural before *Sol* already made sharp,



or before *Mi* already made flat,



would show that *Sol natural* and *Mi natural* were to be sung.

5. So that a sharp may be said to *raise* a note a semitone, a flat to *lower* it a semitone, and a *natural* to do either the one or the other, according to circumstances.

6. The power of raising or lowering a sound, by placing a sharp or a flat before the note which represents it, is used for various purposes. A greater or lesser number of *altered notes* are necessary in *transposition*, *modulation*, in *minor scales*, and in *chromatic scales*.

c. In the next Chapter we shall consider the uses of, and the necessity for sharps and flats in *transposition*.

EXAMINATION ON CHAPTER XXVI.

Q. Into what can a tone be divided?—A. Into two semitones.

How?—By putting another sound between the two sounds that compose it.

What is a chromatic scale?—A scale containing more than two semitones.

What does this figure [*touch the ladder*] represent?—A chromatic scale consisting entirely of semitones.

What do the ruled lines represent?—The sounds of the major scale of *Do*.

What do the dotted lines represent?—The sounds which divide each tone into two semitones.

How many sounds does *this* chromatic scale contain?—Thirteen.

How many intervals?—Twelve.

What are those twelve intervals?—All semitones.

How are the intermediate sounds (represented by

the dotted lines) named?—Sometimes from the note below, sometimes from the note above.

If we name this [*touch F#*] after this [*touch F*] what will it be?—*F#* sharp.

And if we name it [*touch the same dotted line*] after this [*touch Sol*] what will it be?—*Sol* flat.

How do we know when a note is meant to be sung sharp or flat, instead of natural?—By *sharps* or *flats* placed before them.

Describe the form of a sharp.—[*To be done.*]

Describe a flat.—[*To be done.*]

What is the effect of a *natural*?—It restores a note previously made sharp or flat to its old position.

Describe a natural.—[*To be done.*]

For what purposes do we make notes sharp or flat?—For transposition, modulation, minor scales, and chromatic scales.

CHAPTER XXVII. TRANSPOSITION.

Prepare Large Sheets Nos. 14, 15, and 16.

a. "Every musical passage is said to be in some particular scale,"—(see Chap. I., par 4.) All the musical passages which you have as yet sung, have been in *one* scale—the major scale of *Do*. It will readily be supposed that this is not the only major scale; the sentence above would alone imply that there were many others.

1. THE first note of every scale is called its *tonic*. *Do* is the tonic of all the exercises in the preceding chapters.

2. Any note whatever may become a tonic; that is, a scale may be made to begin on any note whatever. Any passage, therefore, which can be written in one scale, can be, what is called, *transposed* into some other scale in which all the *notes* will be higher or lower, but in which the general *effect* will be the same, because all the *intervals* will be alike, and the notes at the same distances from each other.

b. But, in this act of *transposing* it will be found necessary to introduce many sounds which, as yet, we have never sung, and of course as many characters to represent them; for it will be seen that with our present means,—*seven sounds and their octaves*,—a major scale can only begin on *Do*; and, consequently, *transposition* is impossible.

[VOCAL

3. The following passage is in the scale of *Do*:—



To transpose it into the scale of *Re*, every note must be placed a *degree higher* on the staff: we must have *La* instead of *Sol*, *Re* instead of *Do*, *Do* instead of *Si*, &c. &c.

4. Using only the notes which we have as yet sung, the passage would appear thus:—



On comparing it with the one above, some difference will be found in almost every bar; and if the two were sung in immediate succession, it would hardly be supposed that they were meant for the same passage.

The Teacher will sol-fa figs. 1 and 2 in immediate succession.

c. Between each two notes (*touch each note on naming it*) in bar 2 of fig. 1, there is a *semitone*; in bar 2 of fig. 2, a *tone*. Between each two notes in bar 3 of fig. 2, there are a *major third* and a *tritone*, instead of a *minor third* and a *perfect fourth*, as in bar 3 of fig. 1.

5. The tones and semitones of *every* major scale must follow in the same order as in the scale of *Do*, and the sounds *Mi* and *Fa*, and the sounds *Si* and *Do* are naturally a semitone apart. On comparing the scales of *Do* and *Re*, from which figs. 1 and 2 are taken, it will be seen that several of the tones and semitones are not in their proper places.



d. *Mi* and *Fa*, and *Si* and *Do* (each two naturally a semitone apart), are the 3rd and 4th, and 7th and 8th of the scale of *Do*; but they are the 2nd and 3rd, and the 6th and 7th of the scale of *Re*; and their places are taken by *Fa* and *Sol*, and *Do* and *Re*;—notes each a *tone* apart. Clearly, then, the scale of *Re*, as it stands here [*touch* fig. 4], is not a major scale; and fig. 2 taken from it cannot sound at all like fig. 1; which, however, it ought to do, and may be made to do, exactly.

e. Some contrivance is wanting to make the semitones fall between the 3rd and 4th, and 7th and 8th of the scale of *Re*, as they fall between the 3rd and 4th, and 7th and 8th of the scale of *Do*.

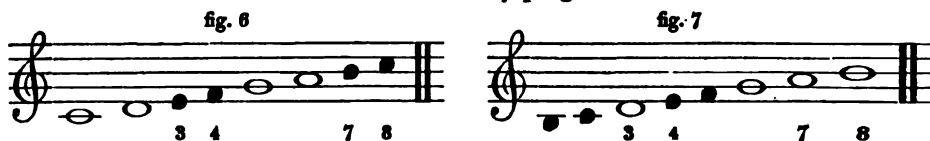
6. An attempt to transpose the passage above into *Si* (a degree lower) would be attended with even worse results.



Not only are almost all the intervals here unlike those in fig. 1, but the notes follow one another in such a manner that they must be considered as *noise*,—i. e. not music at all. The passage, if it can be so called, is scarcely practicable.

The Teacher will (if he can) sol-fa figs. 1 and 5 in immediate succession, and then compare a few of the intervals in fig. 5 with those in fig. 1, showing that Fa and Si form a tritone; Si and La, a tone, &c. He should always touch each interval on naming it.

7. The scale from which this passage is taken, when put beside that of *Do*, will be found to differ from it in almost every progression.



f. Here we have not only *tones* between the 3rd and 4th, and 7th and 8th sounds of the scale, but *semitones* between the 1st and 2nd, and the 4th and 5th.

g. Some contrivance is again wanting to distribute these intervals properly, as in the scale of *Do*.

h. Were we to transpose the passage above into any other scale, the result would be the same; a greater or lesser number of intervals would be wrong, because the scales from which they were taken would have one or both of their semitones out of place.

8. It has been already stated that sharps or flats are indispensable to transposition; or, in other words, that *like* intervals can only be produced in *different* scales by the use of sharps or flats.

9. Therefore, when we have occasion to transpose a passage, we must augment or diminish some of the intervals between the notes, by taking from the chromatic scale certain *sharp* or *flat* sounds, and using them instead of the *natural* sounds of the "natural scale."

10. This passage, which we recently failed in transposing,



will in the scale of *Re* appear correctly thus:—



i. *Do sharp* [touch each note on naming it] is substituted for *Do natural*, to correspond with *Si*, which is a semitone from the note before it, and a semitone from the note after it; and *Fa sharp* is substituted for *Fa natural*, to correspond with *Mi*, which is a minor third from the note before it, and a perfect fourth from the note after it. On being sung *now*, it will be found that though all the notes of the passage are *higher* in one scale than in the other, yet "*the general effect is the same*, because all the intervals are alike, and the notes at the same proportionate distances from each other." (See par. 2.)

The Teacher will sol-fa figs. 8 and 9 in immediate succession.

11. On comparing the scales from which these two passages are taken, the cause of their similarity will be evident.



j. By substituting *Fa* # for *Fa* ♭, the semitone is no longer between *Mi* and *Fa* (the 2nd and 3rd of the scale of *Re*), but between *Fa* # and *Sol* (the 3rd and 4th). And by substituting *Do* # for *Do* ♭, the semitone is no longer between *Si* and *Do* (the 6th and 7th), but between *Do* and *Re* (the 7th and 8th).

Touch each note on naming it.

k. This scale of *Re* [touch fig. 11] is a major scale, in construction like that of *Do*. Repeat the two scales above, in immediate succession; making the manual signs of tone and semitone.

[To be done, specifying the notes made sharp.]

l. Sing, first the scale of *Do*, and then the scale of *Re*, making the manual signs.

[To be done. In singing, the pupils will not name the sharps.]

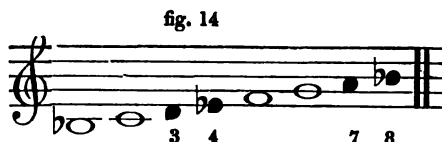
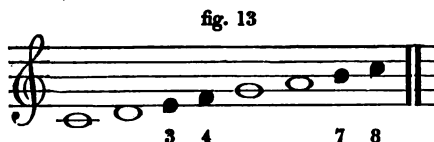
12. To transpose fig. 8 a tone lower, still greater changes must be made, for the tonic itself must be a flat note; *Si* ♭ (natural) being but a semitone below *Do*.



m. By means of the *Si* ♭ the tritone originally between *Fa* and *Si* ♭ is diminished to a perfect fourth, and the tone between *Si* ♭ and *La* is diminished to a semitone. By means of the *Mi* ♭ the semitone originally between *Fa* and *Mi* ♭ is extended to a tone, and the major third between *Mi* ♭ and *Do* reduced to a minor third. The *Si* ♭ at the end produces a perfect, instead of the imperfect fifth originally between *Fa* and *Si* ♭. On being sung now, the passage will be found to have the same general effect as in the scales of *Do* and *Re*.

The Teacher will sing figs. 8, 9, and 12 in immediate succession.

13. On comparing the scales from which the two passages are taken, the cause of their similarity will be evident.



n. By substituting *Si* ♭ for *Si* ♭ [touch each note on naming it] there is now neither a semitone between *Si* and *Do* (the 1st and 2nd of the scale of *Si* ♭), nor a tone between *La* and *Si* (the 7th and 8th); and by substituting *Mi* ♭ for *Mi* ♭ there is now neither a tone between *Re* and *Mi* (the 3rd and 4th of the scale of *Si*), nor a semitone between *Mi* and *Fa* (the 4th and 5th).

o. This scale of *Si* ♭ is a major scale, in construction like that of *Do*. Repeat the two scales above, in immediate succession, with the manual signs.

[To be done.]

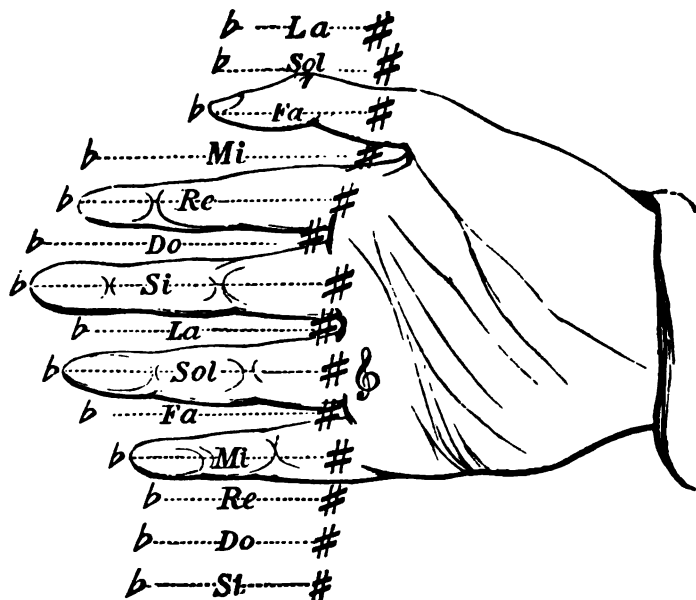
p. Sing first the scale of *Do*, then the scale of *Re*, then of *Si* ♭, making the manual signs.

[To be done. In singing, the flats should not be specified.]

q. The necessity for sharps and flats in transposition having been proved, we must now, in order to render the hand as useful in all scales as it has been in that of *Do*, find places for the notes sharp and flat, as we have hitherto done for the notes natural.

r. You will remember being cautioned, in a former lesson, to place the first finger of the left hand in the middle of the fingers of the right; the necessity for this will now appear.

14. The roots of the fingers are touched to represent the sharp notes, and the tips to represent the flat notes,—as shown in the figure annexed.



s. The figure above accurately represents the position of all notes on the Treble staff—natural, sharp, and flat.

The Teacher will direct attention to the figure above, give some illustrations on his own hand, and then exercise the class on the positions of notes natural, sharp, and flat; until they are touched with readiness and accuracy.

t. In the next Chapter we commence a second series of "Exercises for the practice of Intervals." Although arranged in the same manner as the series we concluded at Chap. XXV., it will be found much more varied in its character. Many of the *Solfeggios*, as well as the songs, are in three parts; and Canons, Rounds, and other interesting Pieces will be found among them. All, however, without exception, tend to the further practice of the particular interval to which the Chapter is devoted, or to the study of some new musical difficulty of time, or tune. Any terms not before encountered, will be explained as we want to use them.

The practice of reading in Time before sol-fa-ing, and of sol-fa-ing before singing, (when there are words,) is to be strictly adhered to.

The Teacher will probably find it necessary sometimes to repeat explanations already given; where this is likely to occur, he will be assisted by references to some foregoing Chapter. For the meanings of the words Allegro, &c., see Chap. XI.

EXAMINATION ON CHAPTER XXVII.

Q. In what scale are all the passages in the preceding chapters?—A. In *Do*.

Is that the only major scale?—No; there are many others.

What is the first note of a scale called?—The tonic.

Can any note be used as a tonic?—Yes; a scale may begin on any note.

What do we call the act of changing a passage from one scale to another?—Transposition.

Can a passage be transposed from the scale of *Do* merely by placing the notes higher or lower on the staff?—No.

Why?—Because the semitones would no longer be between the 3rd and 4th and 7th and 8th of the scale.

Are the 3rd and 4th, and 7th and 8th of every major scale to be separated by semitones?—Yes.

How then do we augment or diminish any of the intervals in a passage for the purpose of transposing it, or making it sound the same in one scale as another?—By using sharp or flat notes instead of natural notes.

Repeat the names of the sounds which form the scale of *Re*, making the manual signs.

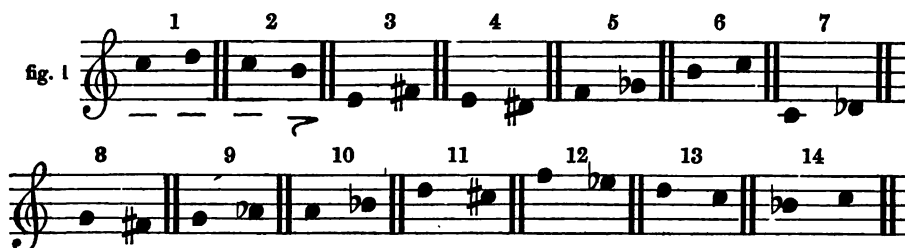
[To be done, thus: *Re, Mi, Fa ♯, Sol, &c.*]

In the same manner, the scale of *Si ♭*.—[To be done, as before.]

On what part of the hand are the sharp notes represented?—At the roots of the fingers.

On what part of the hand are the flat notes represented?—At the tips of the fingers.

Touch *Do ♯, Sol ♭, Sol ♯, Re ♯, Re ♭, &c., &c.*—[To be done; and similar Exercises to be continued, ad lib.]

CHAPTER XXVIII. SECONDS—*resumed.**Prepare Large Sheets Nos. 14 and 17.*

1. WERE notes made sharp or flat only for the purpose of transposition, there would be no difficulty in singing them. All major scales are equally easy to sing.

2. But it has been shown that sharps or flats are used for other purposes besides transposition; for *modulation*, for writing in the *minor scale*, and the *chromatic scale*.

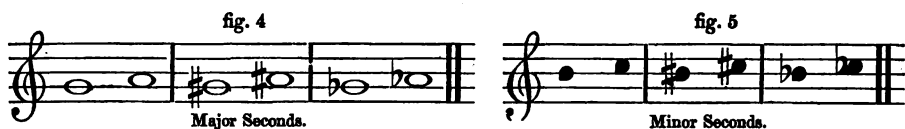
3. By the use of a greater or lesser number of sharps or flats, we can not only write any scale, but augment or diminish any individual interval.

Before proceeding further with the study of this Chapter, the Teacher should examine the class on the interval of the second.—(See Chap. IX.)

4. A major second may become minor, or a minor second become major, by putting a sharp, or flat, before *one* of the notes composing it.



5. An interval does not change its species (major or minor—perfect or imperfect) when *both* the notes composing it are made sharp or flat.



a. At the head of this Chapter are various examples of major and minor seconds. Let us examine them.

The pupils will read each of the intervals in fig. 1, saying whether the second be major or minor, thus: Do—Re; major second: Do—Si; minor second, &c.

b. The *manual signs* of the tone and diatonic semitone will, of course, serve to distinguish the major and minor second,—the same intervals.—(See Chap. IX., par. 5.) Read again each two notes of fig. 1, showing by the *manual signs* whether the second between them be major or minor.

The class will read fig. 1 with the manual signs; making a short pause at each double bar.

6. When a piece of music is in any scale but that of *Do*, the essential sharps and flats are gathered together and placed at the beginning of the staff, forming what is called the *signature*, by which we know what the scale is*. But when a

* This is developed in a future Chapter.

AIR—In Two Parts.

Composed by JOHN HULLAH.

No 1 *Allegretto.* *p* *Cres.*

1st Part.

List, the mer-ry bells are ring-ing, And the cho-ris-ters are

2nd Part.

List, the mer-ry bells are ring-ing, And the cho-ris-ters are

sing-ing, And the girls are gar-lands fling-ing at their

sing-ing, And the girls are gar-lands fling-ing at their

feet; For they say the war is o-ver, And with shouts each war-worn

feet; For they say the war is o-ver, And with shouts each war-worn

Cres. *Rall.*

ro-ver Doth his vil-lage home dis-co-ver. Hail! hail! sweet peace!

Cres. *Rall.*

ro-ver Doth his vil-lage home dis-co-ver. Hail! hail! sweet peace!

* This sharp is placed here because the laws of accidentals have not been yet explained.

EXAMINATION ON CHAPTER XXVIII.

Q. Are notes made sharp or flat only for the purpose of transposition?—A. No, they are altered in modulation, in writing minor scales and chromatic scales.

By using a sharp or a flat we can augment or diminish any interval: how can a major second be made minor?—By putting a flat before its upper note, or a sharp before its lower note.

How can a minor second be made major?—By putting a sharp before its upper note, or a flat before its lower note.

Touch on the hand *Do* and the major second above it.—[*To be done.*]

Touch *Do* and the minor second above it.—[*To be done.*]

Touch *Do* and the minor second below it.—[*To be done.*]

Touch *Do* and the major second below it.—[*To be done.*]

Does an interval change its species when both its notes are raised by a sharp, or lowered by a flat?—No.

What interval is there between *Sol* and *La*?—A tone.

What interval is there between *Sol* \sharp and *La* \sharp ?—A tone.

What interval is there between *Sol* \flat and *La* \flat ?—A tone.

What is a modulation?—A change of scale not implied by a change of signature.

How many modulations are there in No. 1?—Two.

Point them out.—[*To be done.*]

CHAPTER XXIX. SECONDS—continued.

Prepare Large Sheet No. 17.

DASHES, DOTS, SYNCOPATIONS.

1. A *dash* over a note (see fig. 1, Sheet 17) implies that it is to be cut very short, and the time that it *would take* filled up, as though there were rests. Thus the entire length of the bar is not altered, nor is the place of the dashed note disturbed.

a. Thus  will sound like 

To be sol-fa-ed by the Teacher.

2. Notes with *dashes* over them are said to be marked *staccato*; that is, *taken off—separated*.

3. A *dot* over a note (see fig. 3) shows that it is to be cut short, but not so short as when dashed.


b. Thus  will sound like 

To be sol-fa-ed by the Teacher.

4. Notes with dots over them are said to be marked *mezzo staccato*; that is, *half staccato*.

The Teacher will take care that the dot over a note, be not confounded with the dot after a note.

5. Passages, not *dashed* or *dotted*, should be performed *legato*; that is, *smoothly*. To sing *legato* may therefore be considered the rule, and to sing *staccato*, or *mezzo staccato*, the exception.

c. The two following exercises consist of the same notes, but the marks of expression, carefully observed, give to each a very different effect. The use of a *slur*, , particularly when placed over two notes, was explained in Chap. X., par. 2.

To be sol-fa-ed, first in unison, and then in canon

[VOCAL]

CANON. A & B.

Composed by WILHEM.

No. 1

A

B



CANON. A. & B.

Composed by WILHEM.

No. 2

A

B




d. No. 3, an Exercise for the practice of *syncopations* (see Chap. XII. par. 4), is what is called a *Round*.

6. A *Round* is a species of Canon (see Chap. VII., par. 6), all the parts of which are to be sung consecutively by each set of voices.

e. The round below is in two parts only; the first voices having sung straight through 1 [show the part] will go at once to 2 [point to it], the second voices beginning at 1 [point to it]. Each part will thus be sung, alternately, until the signal to stop is given.

f. A pause [touch  below] in a round or canon, merely shows the place where it is to end, after being sung through as often as may be desired.

ROUND.

The Teacher will point out the syncopations produced by the ties  and read and sol-fa them.

No. 3 Allegretto.

Composed by WILHEM.



EXAMINATION ON CHAPTER XXIX.

Q. What is the use of a dash over a note?—A. To show that it is to be cut very short.

Does this cutting make the entire bar, in which the note is, shorter?—No.

How, then, is the time of the bar filled up?—By waiting, as though they were rests.

What is the use of a dot over a note?—To make it somewhat shorter than its proper time, but not so short as if there were a dash over it.

What effect has a dot after a note?—It makes it half as long again.

How are passages not dashed or dotted to be performed?—*Legato*; that is, *smoothly*.

How are notes with dashes over them said to be marked?—*Staccato*.

How are notes with dots over them said to be marked?—*Messo staccato*.

What is the meaning of *staccato*?—*Taken off; separated*.

What is the meaning of *messo*?—*Half, or middling*.

What is a *round*?—A sort of canon, of which all the voices sing each part, one after another.

Explain how No. 3 is to be performed.—[*To be done.*]

What is the use of a pause in the generality of music?—To show that the note over which it is placed may be held as long as the singer pleases.

What is the use of a pause in a round, or canon?—To show where it is to end after being sung as many times through as the performers please.

CHAPTER XXX. OF THE ORDER OF SHARPS AND FLATS.

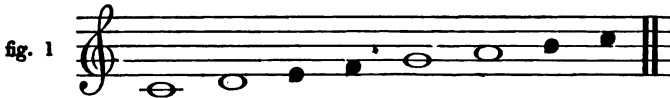
Prepare Large Sheets Nos. 14 and 18.

a. It was shown in Chap. XXVII. that by using a greater or lesser number of sharps or flats, a major scale may be made to begin on any note whatever. In this chapter will be shown the order in which scales naturally follow each other, and add to their number of sharps or flats.

1. If a series of major scales be made, starting from *Do*, the tonics of which are a perfect *fifth* above each other, it will be found that each scale requires a *sharp* more than the one before it. In like manner, if a series be made, starting from *Do*, the tonics of which are a perfect *fifth* below each other, it will be found that each scale requires a *flat* more than the one before it.

It should be explained either now or presently, that for the sake of placing the notes on the staff, many of the scales will be written a fourth below, instead of a fifth above,—and vice versa. This does not at all affect the principle.

b. We start from *Do*, whose scale requires neither sharp nor flat, but which being the model of all other major scales is once more exhibited.



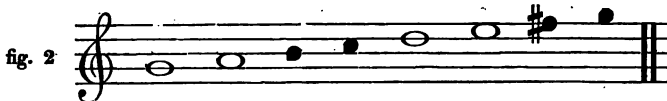
The Teacher will once more examine his pupils on the construction of this scale, and make them repeat the figures 1, 2, 3, 4, 5, 6, 7, 8, with the manual signs. He should likewise again remind them that the tones and semitones of every major scale follow in the same order; and that Mi and Fa, and Si and Do, are, by nature, a semitone apart.

c. A fifth above *Do* is *Sol*: let us make the major scale of *Sol*.

The Teacher will place himself before the class, and touching on his hand each note on naming it (the pupils imitating), will form the scale of Sol, as follows:—

2. From *Sol* (the 1st of the scale) to *La* (the 2nd)—a tone; from *La* (the 2nd) to *Si* (the 3rd)—a tone; from *Si* (the 3rd) to *Do* (the 4th)—a semitone; from *Do* (the 4th) to *Re* (the 5th)—a tone; from *Re* (the 5th) to *Mi* (the 6th)—a tone; from *Mi* (the 6th) to *Fa natural* (the 7th) would be a semitone; but there must be a tone between the 6th and 7th of a major scale,—we must, therefore, have *Fa sharp*, which is a tone above *Mi*; from *Fa* \sharp (the 7th) to *Sol* (the 8th)—a semitone.

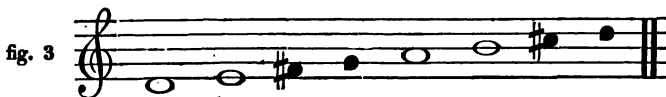
The Teacher will turn to the Sheet, and show the scale below.



3. Here is one sharp—*Fa* \sharp . It will be seen not only that the next scale requires two sharps, but that the next sharp is a *fifth* above *Fa* \sharp , as the next tonic is a *fifth* above *Sol*.

d. *Re* is a fifth above *Sol*, and is, therefore, the next tonic; let us make the scale of *Re*.

To be done like the scale of Sol (Par. 2), and afterwards shown as below.



4. Here are *two sharps*—*Fa* \sharp and *Do* \sharp . *Fa* \sharp , which was produced in the preceding scale, and *Do* \sharp a fifth above it.

5. Thus, should we continue to form major scales on tonics a fifth above each other, we should have to add a sharp to each scale; each sharp being a perfect fifth above the one before it.

e. Let us now examine the order in which the *flats* follow each other.

f. We start again from *Do*. A fifth below *Do* is *Fa*: let us make the scale of *Fa*.

Follow the directions preceding Par. 2.

6. From *Fa* (the 1st of the scale) to *Sol* (the 2nd)—a tone; from *Sol* (the 2nd) to *La* (the 3rd)—a tone; from *La* (the 3rd) to *Si natural* (the 4th) would be a *tone*; but between the 3rd and 4th sounds of a major scale there must be a *semitone*,—we must, therefore, have *Si flat*, which is a semitone above *La*; from *Si* \flat (the 4th) to *Do* (the 5th)—a tone; from *Do* (the 5th) to *Re* (the 6th)—a tone; from *Re* (the 6th) to *Mi* (the 7th)—a tone; and from *Mi* (the 7th) to *Fa* (the 8th)—a semitone.

The Teacher will turn to the Large Sheet and exhibit the scale below.



7. Here is *one flat*—*Si* \flat . It will be seen, not only that the next scale (a perfect fifth below) requires *two flats*, but that the second flat is a *fifth below* the first.

g. Five degrees below *Fa* is *Si*; but *Si* \natural is an *imperfect fifth* below *Fa* (see Chap. XVI., Par. 2), and the scales are to follow in the order of *perfect fifths*; *Si* \flat will, therefore, be the next tonic: let us make the scale of *Si* \flat .

To be done like the scale of Fa, and afterwards shown as below.



8. Here are *two flats*—*Si* \flat and *Mi* \flat . *Si* \flat produced in the preceding scale, and *Mi* \flat a fifth below it.

9. Should we continue to form major scales on tonics a fifth below each other, we should have to add a flat to each scale; each flat being a perfect fifth below the one before it.

The class will, under the direction of the Teacher, again form the major scales of Sol, Re, Fa, and Si \flat ; and, on the same plan, those of *La*, a perfect fifth above *Re*, and *Mi* \flat , a perfect fifth below *Si* \flat . They should then touch and sol-fa some passages for the practice of major and minor seconds as in Chap. XXVIII.

EXAMINATION ON CHAPTER XXX.

Q. In what order do scales follow each other?—
A. In an order of ascending and descending fifths.
How do they add to their number of sharps or flats?—In a similar order.

How many sharps, or flats, does the scale of *Do* require?—None.

Where are we to begin the scale next above that of *Do*?—On *Sol*.

[VOCAL

How many sharps, or flats, then, will the scale of *Sol* require?—No flats; but one sharp.

What scale is the next above that of *Sol*?—The scale of *Re*.

How many sharps will it require?—Two.

What scale is the next above *Re*?—The scale of *La*.

How many sharps will it require?—Three.

Where are we to begin the scale next *below* that of *Do*?—On *Fa*.

How many sharps, or flats, will it require?—No sharps; but one flat.

What scale is the next below that of *Fa*?—The scale of *Si* flat.

Why not *Si* natural?—Because *Si* natural is an *imperfect* fifth below *Fa*.

Must the scales then follow in an order of *perfect* fifths?—Yes.

How many flats will the scale of *Si* ♭ require?—Two.

What scale is a fifth below *Si* ♭?—That of *Mi* ♭.

How many flats will it require?—Three.

Do these sharps, or flats, follow each other in any particular order?—Yes; like the tonics themselves; in an order of ascending and descending fifths.

What one sharp does the scale of *Sol* require?—*Fa* ♯.

What two sharps, then, will the scale of *Re* require?—*Fa* ♯ and *Do* ♯.

Are the sharps belonging to one scale always retained in the next above it?—Yes.

What three sharps, then, will *La* require?—*Fa* ♯, *Do* ♯, and *Sol* ♯.

What one flat does the scale of *Fa* require?—*Si* ♭.

What two flats, then, will the scale of *Si* ♭ require?—*Si* ♭ and *Mi* ♭.

What three flats will *Mi* ♭ require?—*Si* ♭, *Mi* ♭, and *La* ♭.


CHAPTER XXXI. THE SIGNATURES OF MAJOR SCALES.

Prepare Large Sheets Nos. 14, 18, and 19.

a. Sharps, flats, and naturals, though placed *before* the notes they affect, are not always placed *immediately* before them; for it must be plain that in writing some scales great inconvenience would arise from the use of so many isolated characters. In passages drawn from the scale of *Si*, for example (which requires *five* sharps), or the scale of *Re* ♭ (which requires *five* flats), the putting a sharp before every single *Fa*, *Do*, *Sol*, *Re*, and *La*, in the one case, or a flat before every single *Si*, *Mi*, *La*, *Re*, and *Sol*, in the other, would add much to the difficulty of reading music, and discovering in what scale a composition was.

1. THE sharps or flats used in forming the scale in which a composition may be, are gathered together and placed at the *beginning of the stave*, immediately after the clef.

fig. 6 (Sheet 18.)

b. Thus the scale is known (*almost*) at a glance. It was shown in the last Chapter, that the scale of *Re* required two sharps—*Fa* ♯, and *Do* ♯. If then we see  at the beginning of a stave, we may be *almost* sure that the music which follows is in *Re*; we cannot be *quite sure**, for reasons that will be appear presently, but there will be good cause to suppose it is so.

2. The sharps or flats thus gathered together at the head of the stave, form what is called the *signature* of a piece of music, and they affect not only all the notes on the same degree with them, but their octaves.

c. The signature of every major scale is exhibited in the annexed Table. (Large Sheet No. 19.)

d. The two extreme scales in this Table are but rarely used; because the one—*Do* ♯, is more conveniently written as *Re* ♭, the same note on the ladder; and the other—*Do* ♭, is more conveniently written as *Si* ♯, the same note. (See Chap. XXVI.)

* The signatures of major scales and their relative minors are the same. (See Chap. XXXVII.)

TABLE OF SIGNATURES OF MAJOR SCALES. (Sheet 19.)

This Table (see Sheet 19) should be studied thus:—the Teacher will (beginning from Do) touch Sol, Re, La, Mi, Si, Fa #, and Do #, showing that they are each a perfect fifth above each other: then (beginning again from Do) he will touch Fa, Si b, Mi b, La b, Re b, Sol b, and Do b, showing that they are each a perfect fifth below each other.

Each pupil should then (in the same order) read a line, naming the notes of each signature. It will be well to form some of the scales on the hand, as in the last Chapter.

The Teacher will likewise show that the order in which the sharps, or flats, appear and disappear, is always the same: Do # (for example) never forming part of a major scale, unless preceded by Fa #, and Mi b never appearing without Si b before it, &c. &c.

It is not to be expected that the class will become perfectly acquainted with the contents of this Table in one lesson. The principle being once understood, practice will soon impress the details on the memory.

Scales a Fifth above each other.



Scales a Fifth below each other.

The scale of Do # requires 7 sharps

— Fa # — 6 —

— Si — 5 —

— Mi — 4 —

— La — 3 —

— Re — 2 —

— Sol — 1 sharp

— Do — . .

— Fa — 1 flat

— Si b — 2 flats

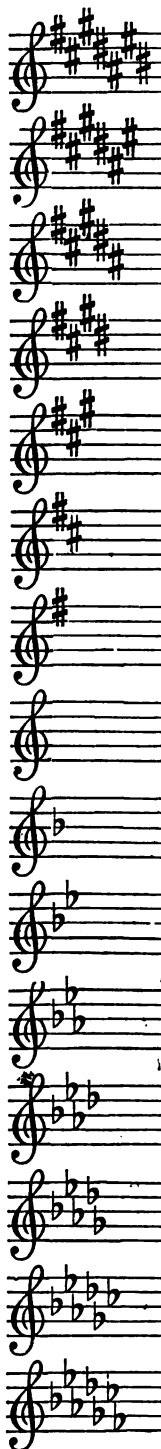
— Mi b — 3 —

— La b — 4 —

— Re b — 5 —

— Sol b — 6 —

— Do b — 7 —



3. In almost every piece of music, however simple may be its construction, there will be found certain sharps or flats, not in the signature; certain notes, too, marked sharp, or flat, in the signature, will be found preceded by naturals.

4. Sharps, flats, or naturals, thus used, are called *accidental* sharps, flats, or naturals,—or simply *accidentals*.

e. In the song, "List, the merry bells are ringing," (Chap. XXVIII.) there were two *accidentals*; a sharp before *Fa*, and a flat before *Si*. These, it will be remembered, were accounted for as *modulations*. But accidentals, as we have shown, are not produced by modulation only; the minor scale requires accidentals, so does the chromatic scale. It is not absolutely necessary that a singer should account for every accidental in a piece of music, in order to sing it; but his certainty and facility in singing at sight will be much increased if able to do so. We shall endeavour to account for the presence of the various accidentals in the following pieces.

5. An accidental affects all the notes of the same name, *in the same bar*, as well as that particular note before which it is placed.

f. In the first bar of fig. 7, the *second Do*, as well as the *first*, is sharp; but, in the second bar, the *Do* is natural, as in the signature.



g. If the second *Do* in the *first* bar had been required to be natural, it would have been marked as in fig. 8; in the second bar of fig. 7 the *natural* is not necessary.



EXAMINATION ON CHAPTER XXXI.

Q. Are sharps, or flats, always placed *immediately* before the notes they affect?—A. No.

How and where are the sharps belonging to the scale in which a piece of music is written, to be placed?—Together, at the beginning of the stave.

When so placed, what are they said to form?—The signature.

Can you be *quite* sure what scale a composition is in, by looking at the signature?—Not *quite*, but *almost* sure.

Do the sharps, or flats, in a signature, affect only the notes on the *same degree* with them?—Their *octaves* besides.

What is the signature of the scale of *Re*?—*Fa* #, and *Do* #.

What is the signature of the scale of *Do*?—No sharp, or flat.

What is the signature of the scale of *Fa*?—*Si* b.

What is the signature of the scale of *La*?—*Fa* #, *Do* #, and *Sol* #.

What is the signature of the scale of *Si* b?—*Si* b and *Mi* b.

What is the signature of the scale of *Sol*?—*Fa* #.

What is the signature of the scale of *Mi* b?—*Si* b, *Mi* b, and *La* b.

In what scale is a piece of music whose signature is *Fa* #?—*Sol*.

In what scale is a piece of music whose signature is *Si* b and *Mi* b?—*Si* b.

In what scale is a piece of music whose signature has no sharp or flat?—*Do*.

In what scale is a piece of music whose signature is *Fa* # and *Do* #?—*Re*.

In what scale is a piece of music whose signature is *Si* b, *Mi* b, and *La* b?—*Mi* b.

In what scale is a piece of music whose signature is *Fa* #, *Do* #, and *Sol* #?—*La*.

What are sharps, or flats, not in a signature, called?—*Accidental* sharps, or flats; or *accidentals*.

Does an accidental affect any notes besides that *immediately* before which it is placed?—Yes; all the notes of the same name, *in the same bar*.

CHAPTER XXXII. SECONDS—continued.

Prepare Large Sheet No. 14.

This Chapter contains movements in the (consecutive) scales of Sol, Re, and La. Before commencing the practice of each, the Teacher will demand (from the signature) what scale it is in; referring, if necessary, to the Table in Chap. XXXI. The pupils should then repeat the names of the notes forming the scale in question, particularizing the sharps or flats. The scale should then be sol-fa-ed by the pupils, they making the manual signs, and the Teacher touching the notes on his hand. In sol-fa-ing, the sharp or flat notes are to be called like the others.

A repetition of No. 1, Chap. XXVIII. (transposed) precedes each movement. The practice of these repetitions will render the progress from scale to scale more gradual, and show that, in effect, all major scales are alike.

AIR—In Two Parts.

Repetition of No. 1, Chap. XXVIII.

Composed by JOHN HULLAH.

No. 1

Allegretto.

1st. *p* *Cres.*
2nd. *f*
List, the mer-ry bells are ring-ing, And the cho-ris-ters are
sing-ing, And the girls are gar-lands fling - - - ing at their
(2nd.) sing-ing, And the girls - - - are gar-lands fling-ing at their
f *p*
feet; For they say the war is o-ver, And with shouts each war-worn
Cres. *Rall.*
ro-ver Doth his vil-lage home dis-co-ver. Hail! hail! sweet peace!

SOLFEGGIO.

In Two Parts, with No. 4 (Thirde), Chap. XXXIV.

Composed by JOHN HULLAH.

No. 2

Allegretto.

* The Fa natural shows a modulation into the scale of Do.

[VOCAL]

AIR—In Two Parts.

Repetition of No. 1, Chap. XXVIII.

Composed by JOHN HULLAH.

No. 3

Allegretto.

1st. *p* *Cres.*

2nd.

List, the mer-ry bells are ring-ing, And the cho-ris-ters are

sing-ing, And the girls are gar-lands fling - - - - ing at their

(2nd.) sing-ing, And the girls are gar-lands fling-ing at their

feet; For they say the war is o-ver, And with shouts each war-worn

Cres. *Rall.*

ro-ver Doth his vil-lage home dis-co-ver. Hail! hail! sweet peace!

CANON.

Composed by JOHN HULLAH.

No. 4 Andante Maestoso.

1

Set up Thy-self, O God, - - - a-bove the

2

And Thy glo-ry a-bove all the

Heav'n: and Thy glo-ry a-bove all the earth,

earth, all the earth. Set up Thy-self, O God,

* This sharp shows a modulation into the scale of *La*.

AIR—In Two Parts.

Repetition of No. 1, Chap. XXVIII.

Composed by JOHN HULLAH.

No 5

Allegretto.

1st
2nd.

List, the mer-ry bells are ring-ing, And the cho-ris-ters are
sing-ing, And the girls are gar-lands fling - - - - ing at their
(2nd.) sing-ing, And the girls are gar-lands fling-ing at their
feet; For they say the war is o-ver, And with shouts each war-worn
Cres. Rall.
ro-ver Doth his vil-lage home dis-co-ver. Hail! hail! sweet peace!

1. The small notes [*touch them*] in No. 6, are not to be sung: being merely introduced during the cessation of one part, to show what is being sung in another. They serve to give more certainty in re-commencing singing after rests, and save counting rests of many bars.

SOLFEGGIO.

Composed by WILHEM.

In Three Parts, with No. 1 (*Thirde*), Chap. XXXIV., and No. 4 (*Fourths*), Chap. XXXVIII.

No. 6

Andantino.

EXAMINATION ON CHAPTER XXXII.

In what scale is No. 2 in this chapter?—In
Sol.

Does it contain modulations?—Yes: one, into the
scale of Do.

(Similar questions, ad lib.)

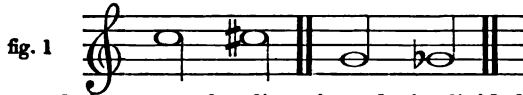
[VOCAL]

CHAPTER XXXIII. SECONDS—continued.

Prepare Large Sheets Nos. 14 and 17.

THE CHROMATIC SEMITONE.

1. *The chromatic semitone* is the interval between any given note, and that same note raised by a sharp or lowered by a flat.



2. When one of the tones of a diatonic scale is divided into two semitones, one of those semitones is chromatic, and the scale becomes chromatic accordingly.—(See Chap. XXVI., Par. 2.)



The Teacher will point out the diatonic semitone between Fa# and Sol, and the chromatic semitone between Fa and Fa#; explaining that the scale has become chromatic in consequence of the introduction of the latter.

3. There are but two kinds of semitone, the diatonic and the chromatic; they closely resemble each other in effect, but being essentially different intervals in theory, it is of the utmost importance that they be not confounded.

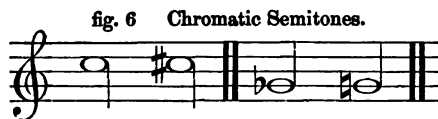
4. The essential points of difference between them are these:—

First. The diatonic semitone is a necessary part of a *diatonic scale*; the chromatic semitone cannot exist in that scale. In the scales of *Re* and *Si* ♭, for instance, (exhibited in Chap. XXVII.) there are two *diatonic*, but no *chromatic* semitones.

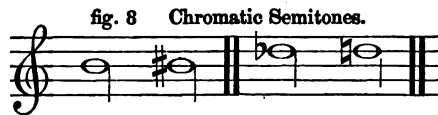
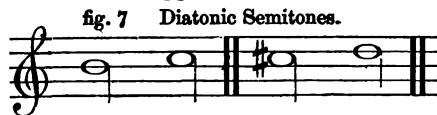


The Teacher will point out the diatonic semitones in the scales above.

Secondly. The diatonic semitone is formed of two notes standing on *different* degrees, and bearing *different* names; the chromatic semitone is formed of two notes standing on the *same* degree, and bearing therefore the *same* name.



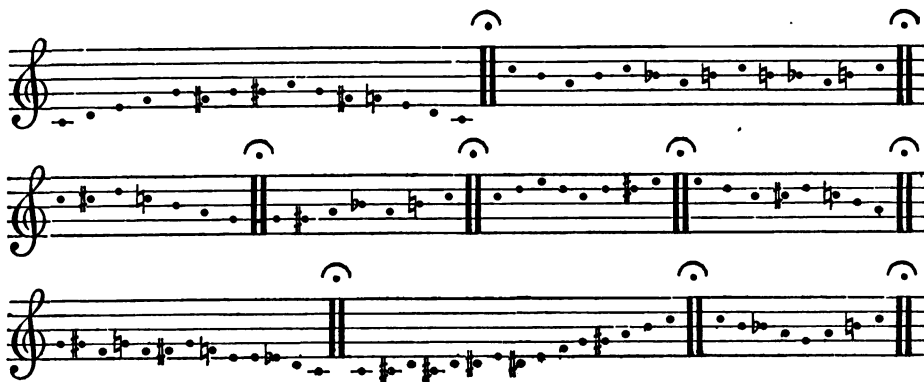
Thirdly. The diatonic semitone is a *minor second*; the chromatic semitone is a sort of exaggerated *unison**.



* It may add to the importance of these distinctions to explain, that though custom permits us to consider the diatonic and chromatic semitones as intervals of the same extent, and to represent on the chromatic ladder (see Chap. XXVI.) *Fa* # and *Sol* ♭ as identical, which they are on the pianoforte and many other musical instruments; yet, strictly speaking, this is wrong. Strange to say, theory and practice are at variance as to which is the larger interval, the chromatic or diatonic semitone; and, by the same rule, which note should be the more acute in pitch, *Sol* ♭ or *Fa* #. It is universally allowed that the intervals in question are not equal sized, and that the notes composing them should be slightly different; yet while arithmetical calculation proves that *Sol* ♭ should be more acute than *Fa* #, performers on instruments capable of different intonation (such as the violin) and very finished singers invariably consider, and strive to make *Fa* # more acute than *Sol* ♭!

a. We will now touch on the hand and sol-fa some passages for the practice of tones and semitones. You should consider, in singing each semitone, whether it is diatonic or chromatic.

The Teacher will touch and sol-fa the following or any similar passages; the class imitating him. The notes should be touched very accurately, and rather slowly; and the Teacher should occasionally demand whether a semitone be diatonic or chromatic.



FAIR DAFFODILS.

The Words by ROBERT HERRICK.

Composed by JOHN HULLAH.

In Two Parts, with No. 3 (Thirds), Chap. XXXIV.

No. 1 Allegro. *mf*

Fair daf - fo - dils, we weep to see You haste a - way so
soon; As yet the ear - ly ris - ing sun Has not at - tain'd his
noon: Stay, stay, Un - til the hast'n-ing day has run But to the ev'n-ing
song; And hav-ing pray'd to - gether, we Will go with you a - long.

For the remaining verses, see Score, Chap. XXXIV.

5. The meaning of the dots before the second double bar of No. 2 is rendered still more certain by the words over them. *Da Capo* signifies *from the beginning*. The eighteen bars commencing with that marked *1st time* [show them], and ending at the dotted double bar, are to be omitted on the repetition, and the singers are at once to proceed to the bars marked *2nd time* [show them].

* The *Si* flat shows a temporary modulation into *Fa*. The sharps result from a departure from the diatonic to the chromatic scale.

[VOCAL

SOLFEGGIO—In Two Parts.

No. 2 Andante.

Composed by WILHEM.

1st Part.

2nd Part.

1st time.

1st time.

Da Capo.

Da Capo.

2nd time.

2nd time.

Rallentando e Diminuendo

Rallentando e Diminuendo.

EXAMINATION ON CHAPTER XXXIII.

Q. What is the meaning of *Da Capo*?—A. From the beginning.

What is meant by the words *1st time*, *2nd time*?—That, on repetition, all the bars marked *1st time* are to be omitted; and that the singer is to proceed to the bars marked *2nd time*, instead.

How many kinds of semitone are there?—Two.

How are they called?—Diatonic and chromatic.

If a tone be divided into two semitones, will they be diatonic or chromatic?—One will be diatonic, the other chromatic.

Can two notes standing on the same degree form a diatonic semitone?—No.

Do two notes forming a chromatic semitone stand on the same degree?—Yes.

What kind of semitone is that between *Do* and *Do sharp* (touch them on the hand)?—A chromatic semitone.

What kind of semitone is that between *Do sharp* and *Re*?—A diatonic semitone.

[Similar questions to be continued, ad lib.; the notes being touched on the hand by the Teacher.]

CHAPTER XXXIV. THIRDS—*resumed.**Prepare Large Sheet No. 14.*

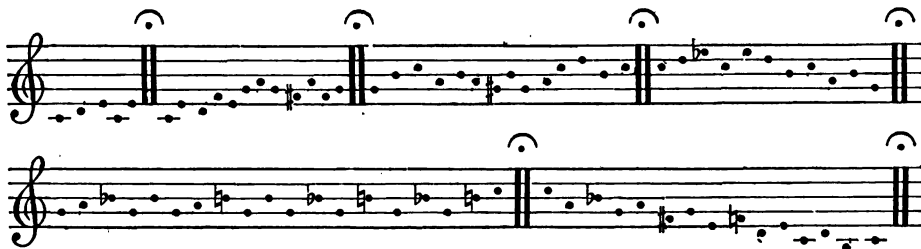
Before commencing the study of this Chapter, the Teacher should examine the class on the interval of the Third.—(See Chap. XII.)

1. A MAJOR third may become minor, or a minor third major, by putting a sharp or flat before one of the notes composing it.



a. At the head of this Chapter are various examples of major and minor thirds. Let us examine them.

Each of the pupils will read one of the intervals between the double bars above; naming whether it be a major or a minor third. The Teacher will then touch on his hand the following or any similar passages for the class to sol-fa.



SOLFEGGIO.

Composed by WILHEM.

In Three Parts, with No. 6 (*Seconds*), Chap. XXXII., and No. 4 (*Fourths*), Chap. XXXVIII.

Andantino.

GRAMMAR.]

CANON—In Two Parts.

The Words by SHAKESPEARE.

Composed by WILHEM.

No. 2 Moderato. *

1 *p* Come fol - low, fol - low me, Ye fai - ry elves that be Light

2 Come fol - low, come fol - low me, Ye

tripping o'er the green, Come follow Mab your queen. Hand in hand we'll dance a-

fai - ry elves that be, Come follow Mab your queen. Hand in hand we'll dance a-

round, For this place is fai - ry ground, Hand in hand we'll dance a-

round, For this place is fai - ry ground, Hand in

round, For this place is fai - ry ground, Hand in hand we'll dance a-

hand we'll dance a - round, For this place is fai - ry ground, Hand in

Cres. *f* round, Hand in hand we'll dance around, For this place is fai - ry ground.

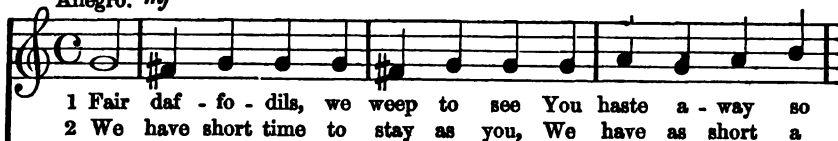
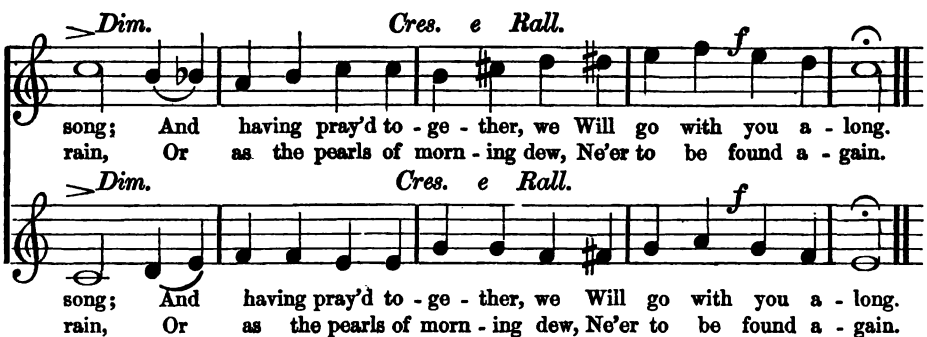
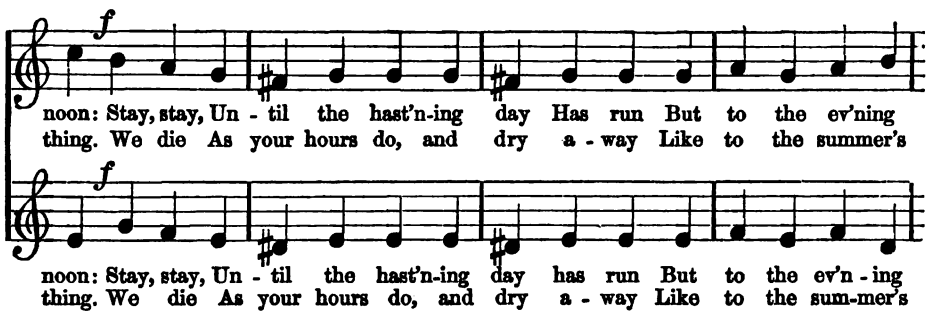
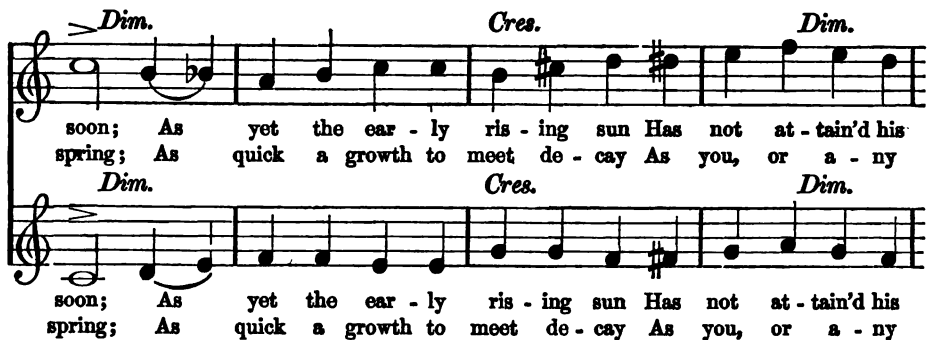
Cres. *f* hand we'll dance a - round, For this place, for this place is fai - ry ground.

* This and the other *Fa sharp* imply modulations into *Sol*.

FAIR DAFFODILS.

The Words by ROBERT HERRICK.

Composed by JOHN HULLAH.

No. 3. Score. No. 1 (*Seconds*), Chap. XXXIII.*Allegro. mf*1st
Part.*mf* No. 3 (*Thirds*), present Lesson.2nd
Part.

SOLFEGGIO—In Two Parts.

No. 4. Score.

Composed by JOHN HULLAH.

No. 4 (*Thirds*), *present Lesson*.

1st Part.

2nd Part.

No. 2 (*Seconds*), Chap. XXXII.

EXAMINATION ON CHAPTER XXXIV.

Q. What kind of third is that between *Do* and *Mi*?—A. A major third.

How could it be made minor?—By putting a sharp before *Do*, or a flat before *Mi*.

What kind of third is that between *Si* and *Re*? A minor third.

How could it be made major?—By putting a sharp before *Re*, or a flat before *Si*.

What sort of third is that between *La* ♭ and *Do* ♯?—A major third.

Between *La* ♯ and *Do* ♯?—A major third.

What note is a minor third above *Mi*?—*Sol*.

A major third above *Sol*?—*Si*.

A minor third above *Sol*?—*Si* ♭.

(Similar questions to be continued, ad lib.)

* The *Do* ♯ shows a modulation into *Re*; and the *Fa* ♯ into *Do*.

CHAPTER XXXV. THIRDS—*continued.**Prepare Large Sheet No. 14.**The directions at the head of Chap. XXXII. are in all respects applicable to this.*

AIR—In Two Parts.

Repetition of No. 1, Chap. XXVIII.

Composed by JOHN HULLAH.

No. 1 *Allegretto.*

1st. *p* *Cres.*

2nd. *f*

List, the mer - ry bells are ring - ing, And the cho - ris - ters are
sing - ing, And the girls are gar - lands fling - - - ing at their
(2nd.) sing - ing, And the girls are gar - lands fling - ing at their
feet; For they say the war is o - ver, And with shouts each war-worn
Cres. *Rall.*
ro - ver Doth his vil - lage home dis - co - ver. Hail! hail! sweet peace!

THE SPINNING WHEEL.

Composed by WILHEM.

In Three Parts, with No. 2 (*Fourths*), Chap. XXXVIII., and No. 3 (*Fifths*), Chap. XLII.No. 2 *Allegro.*

The wheel, O how it hums! The mer - ry spin - ning
wheel. Good dame, when the snow comes, The shep - herd shall not
feel The blast; with plaid and hose - - He'll breast the win - ter
storm, And hark! how loud it blows - - Around our in - gle warm!*

* For the remaining verses, see Score, Chap. XLII.

GRAMMAR.]

AIR—In Two Parts.

Repetition of No. 1, Chap. XXVIII.

Composed by JOHN HULLAH.

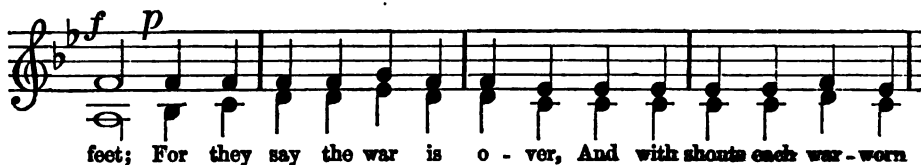
No. 3

Allegretto.

Cres.

1st.

2nd.



1. The words *Dal Segno* in No. 4 [*show them*], mean, *from the sign*; that is, the repetition is to be made from the :S: over the first double bar. The word *Fine* [*touch it*] means *end*; showing that the composition ends at the double bar thus marked. A pause over a double bar [*touch it*] has the same meaning.

These indications should be rigidly observed in reading in time.

SOLFEGGIO.

Composed by WILHEM.

In Three Parts, with No. 2 (*Thirds*), Chap. XXXVII., and No. 3 (*Fourth*), Chap. XXXIX.

No. 4

Allegro.



[VOCAL]



AIR—In Two Parts.

Repetition of No. 1, Chap. XXVIII.

Composed by JOHN HULLAH

No. 5

Allegretto.

Cres.

1st.
2nd.

List, the mer - ry bells are ring-ing, And the cho - ris - ters are



sing-ing, And the girls are gar-lands fling - - - - ing at their
(2nd.) sing-ing, And the girls are gar-lands fling-ing at their



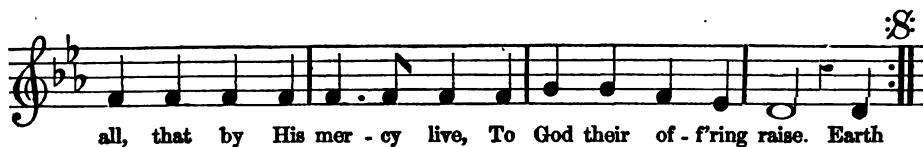
feet; For they say the war is o - ver, And with shouts each war-worn



ro - ver Doth his vil-lage home dis - co - ver. Hail! hail! sweet peace!

SPRING*.

Composed by WILHEM.

In Three Parts, with No. 3 (*Fourth*), Chap. XXXVIII., and No. 6 (*Fifth*), Chap. XLIV.No. 6 Andante: *S*:

* For the remaining verses, see Score, Chap. XLIV.

EXAMINATION ON CHAPTER XXXV.

Q. What is meant by *Dal segno*?—A. From the sign. That the music is to be repeated from the sign.

What is meant by the word *Fine*?—The end.

Is there any other way of marking the end of a

piece, when a portion is repeated?—By a pause over a double bar.

In what scale are Nos. 1 and 2 of this chapter?

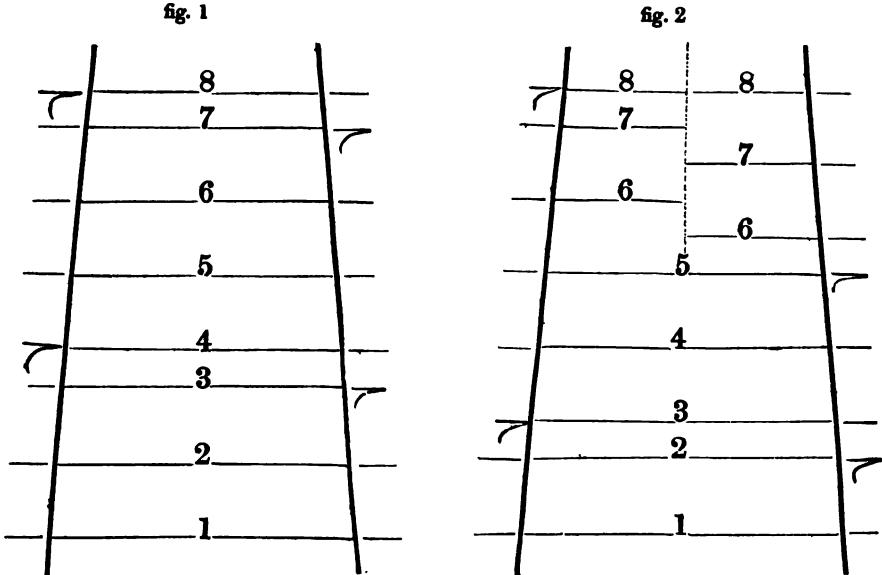
—In *Fa*.

And Nos. 3 and 4?—In *Si*♭.

And Nos. 5 and 6?—In *Mi*♭.

CHAPTER XXXVI. THE MINOR MODE OF THE DIATONIC SCALE.

Prepare Large Sheets Nos. 14 and 20.



1. "EVERY diatonic scale can assume two *modes*, or forms, the major mode and the minor mode." (Chap. I., Par. 7.)

a. A diatonic scale, whether major or minor, contains five tones and two semitones: the difference between the two modes arises from the *order* in which those tones and semitones follow one another.

2. Between the 2nd and 3rd sounds of a *major* scale there is a *tone*, and between the 3rd and 4th, a *semitone*; but between the 2nd and 3rd sounds of a *minor* scale there is a *semitone*, and between the 3rd and 4th, a *tone*.

b. And this is not the only difference in the construction of major and minor scales. For, it will be remembered, the ascending and descending series of the major scale are alike;—whether we go from the 1st to the 8th sound, or from the 8th to the 1st, we find the *same notes*. But in the minor scale this is not the case; for, in *ascending*, there is a *tone* between the 5th and 6th, and a *semitone* between the 7th and 8th sounds; in *descending*, a *tone* between the 8th and 7th, and a *semitone* between the 6th and 5th.

c. Fig. 2, at the head of the Chapter, is a representation of a minor scale ascending and descending; as fig. 1 is of a major scale.

The Teacher will point out the different places of the tones and semitones in figs. 1 and 2, and explain that the left side of fig. 2 represents an ascending, and the right a descending minor scale.

d. In consequence of the 3rd sound of a *major* scale [*touch each line and interval on naming it*] being distant from the 2nd a *tone*, it forms with the tonic a *major third*; for the major third is formed of two tones. (Chap. XII., Par. 3.) But the 3rd sound of a *minor* scale being distant from the 2nd a *semitone*, it forms with the tonic a *minor third*; for the minor third is formed of a tone and semitone. Wherefore the one [*touch fig. 1*] is called a *major scale*, and the other [*touch fig. 2*], a *minor scale*.

e. Figs. 1 and 2, considered as the scales of *Do* major and *Do* minor, ascending and descending, would on the staff appear thus:—



f. The 3rd in fig 2 being a *semitone* from the 2nd must be *Mi* \flat , which is distant from *Fa* (the 4th) a *tone*.

g. From *Do* to *Mi* \natural is a *major* third; but from *Do* to *Mi* \flat is a *minor* third.

h. The 7th on the *right side* of fig. 2 being a *tone* from the 8th must be *Si* \flat , not *Si* \natural ; and the 6th being a *tone* from the 7th must be *La* \flat , which is distant from *Sol* (the 5th) a *semitone*.

i. This great difference between the ascending and descending minor scale is thus accounted for.

3. Every minor scale has what is called a *relative major*; *vice versa*, every major scale has a *relative minor*. The tonic of a minor scale is a *minor third below* its *relative major*; the tonic of a major scale is a *minor third above* its *relative minor*.

j. *Mi* \flat is the *relative major* of *Do* minor; and *Do* minor the *relative minor* of *Mi* \flat .

4. A *descending minor* scale is composed of the same *notes*, and some of their octaves, as its *relative major*.



k. The second of these examples contains *Si* \flat , *Mi* \flat , *La* \flat [*touch them*], all notes essential to the major scale of *Mi* \flat ; in *descending*, they produce a very good effect.

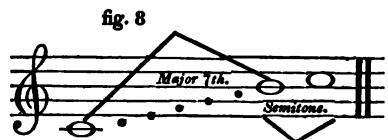
The Teacher will sol-fa the descending minor scale above.

5. But for the formation of an *ascending* minor scale, these notes are, in some respects, unfit.



l. For it is found by experience, that when the seventh of a diatonic scale rises to the eighth, it must be at the distance of a *major seventh* from the *first* of the scale, and a *semitone* from the *eighth* of the scale, to which it is going; as is the case in the major scale. For this reason, the seventh of a scale is called the *leading note*; as it seems to lead to, and absolutely require the eighth to follow it.

The Teacher will sol-fa the leading note and tonic of any major scale.



6. Thus, then, the ascending scale of *Do* minor will require *Si*, the 7th, to be *natural*,—not flat, as it is in the descending scale (see fig. 6).



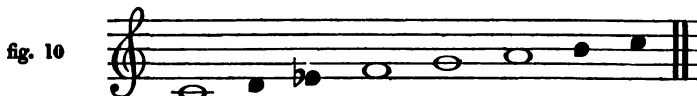
m. Now this act of making the *Si* natural, involves another alteration.

7. A diatonic scale (see Chap. I., Par. 15) must contain *five* tones and *two* semitones; in the scale, as it now stands, there are *three* semitones, and one interval *greater than a tone*.

The Teacher will point out the three semitones (formed by Re—Mi ♭, Sol—La ♭, and Si—Do), and the augmented second (formed by La ♭ and Si).

8. By raising *La* ♭ to *La* ♮ we at once *reduce* the interval between the 6th and 7th of the scale to a *tone*, and *increase* the interval between the 5th and 6th to another tone.

n. The ascending minor scale of *Do* will then appear (correctly) thus:—



corresponding (like that in Par. e.) with the *left* side of fig. 2.

9. It must be always borne in mind, that though the ascending and descending minor scales differ so much the one from the other, in one most important point they agree. The 2nd and 3rd sounds are a semitone apart; thus causing a *minor* third between the 3rd and the tonic.

10. This minor third may be regarded as *the characteristic* of the minor scale; it gives it its name, and is the *only* point in which it *invariably* differs from the major scale.

o. In a minor diatonic scale there is (in ascending) between the 1st and 2nd sounds, a *tone*; [*touch each line and interval on naming it;*] between the 2nd and 3rd, a *semitone*; between the 3rd and 4th, a *tone*; between the 4th and 5th, a *tone*; between the 5th and 6th, a *tone*; between the 6th and 7th, a *tone*; between the 7th and 8th, a *semitone*. And (in descending) between the 8th and 7th, a *tone*; between the 7th and 6th, a *tone*; between the 6th and 5th, a *semitone*; between the 5th and 4th, a *tone*; between the 4th and 3rd, a *tone*; between the 3rd and 2nd, a *semitone*; and between the 2nd and 1st, a *tone*.

p. Repeat the numbers 1, 2, 3, 4, 5, 6, 7, 8, up and down, with the manual signs; still looking at the figure.

[*To be done.*]

q. *Sol-fa* the scale of *Do* minor up and down (still looking at the figure), with the manual signs.

[*To be done.*]

EXAMINATION ON CHAPTER XXXVI.

Q. In how many ways or *modes* can every diatonic scale be written?—A. Two; the major mode and the minor mode.

Do a major and a minor scale contain an equal number of tones and semitones?—Yes.

How many?—Five tones and two semitones.

In what then consists the difference between them?—In the order in which they follow each other.

What is the principal difference in this order?—In the major scale there is a *tone* between the 2nd and 3rd sounds; in the minor scale, a *semitone*.

What effect does this semitone between the 2nd and 3rd produce upon the scale?—It makes the third of the scale minor instead of major, as it is in the major scale.

Is there any other particular in which the major mode differs from the minor?—Yes; an ascending or descending *major* scale contains the same notes intervals; but an ascending and descending minor scale contains very different notes and intervals.

Tell me where the two semitones are found in an ascending minor scale?—Between the 2nd and 3rd, 7th and 8th.

And where in a descending minor scale?—Between the 6th and 5th, and 3rd and 2nd.

Repeat the figures 1, 2, 3, 4, 5, 6, 7, 8, up and down; with the manual signs of tone and semitone. —[*To be done.*]

Where is the relative major of a minor scale found?—A minor third above it.

Where is the relative minor of a major scale found?—A minor third below it.

What is the relative major of *Do* minor?—*Mi* ♭ major.

What is the relative minor of *Mi* ♭ major?—*Do* minor.

What is the seventh of an ascending scale called?—The leading note.

Why?—Because, being a major seventh from the first, and only a semitone from the eighth—i. e., the tonic, it seems to lead to and require to be followed by it.

Repeat the notes of the scale of *Do* minor, ascending and descending; making the manual signs of tone and semitone.—[*To be done thus: Do, Re,*

Mi ♭, *Fa*, *Sol*, *La*, *Si*, *Do*. *Do*, *Si* ♭, *La* ♭, *Sol*, *Fa*, *Mi* ♭, *Re*, *Do*.]

In what most important point are the ascending and descending minor scales *like* each other and *unlike* the major scale?—There is a semitone between the 2nd and 3rd; and consequently the 3rd is *minor*.

CHAPTER XXXVII. THE SIGNATURES OF MINOR SCALES.

Prepare Large Sheets Nos. 14 and 21.

1. A MUSICAL composition in a minor scale bears the signature of the relative major of that scale; and the sixths and sevenths are regulated by the use of *accidentals*.

a. In the last Chapter we made the scale of *Do* minor;—the relative major of *Do* minor is *Mi* ♭, a minor third above it. The signature of *Do* minor will, therefore, be three flats; and *La* and *Si* (the 6th and 7th) will, when necessary, be preceded by naturals.

b. The scale of *Do* minor (ascending and descending) will, with its proper signature, be written thus:—

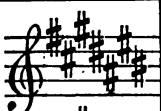
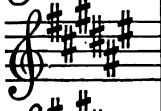
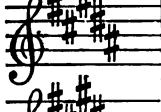
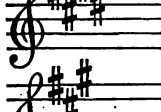

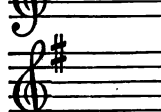
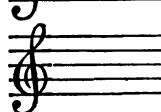
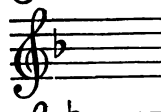
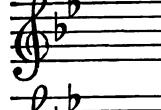
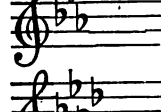
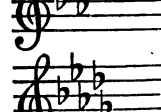
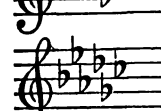
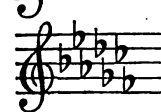
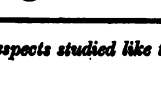

fig. 11 (Large Sheet 20.)



c. The Signature of every minor scale is exhibited in the following Table (Sheet 21), which is arranged upon the same plan as the Table of Major Scales, in Chap. XXXI.

[VOCAL

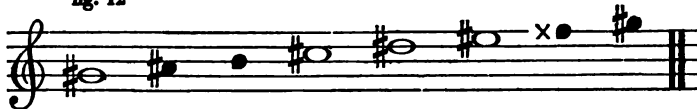
TABLE OF SIGNATURES OF MINOR SCALES. (fig. 1. Large Sheet 21.)

<p>Scales a Fifth above each other.</p> <p>↑</p>		<p><i>La</i> # is the relative minor of <i>Do</i> # Signature 7 sharps</p>		
		<i>Re</i> #	<i>Fa</i> # 6	
		<i>Sol</i> #	<i>Si</i> 5	
		<i>Do</i> #	<i>Mi</i> 4	
		<i>Fa</i> #	<i>La</i> 3	
		<i>Si</i>	<i>Re</i> 2	
		<i>Mi</i>	<i>Sol</i> 1 sharp	
		<i>La</i>	<i>Do</i> . .	
		<i>Re</i>	<i>Fa</i> 1 flat	
		<i>Sol</i>	<i>Si</i> b 2 flats	
<p>↓</p> <p>Scales a Fifth below each other.</p>		<i>Do</i>	<i>Mi</i> b 3	
		<i>Fa</i>	<i>La</i> b 4	
		<i>Si</i> b	<i>Re</i> b 5	
		<i>Mi</i> b	<i>Sol</i> b 6	
		<i>La</i> b	<i>Do</i> b 7	

This Table is to be read upwards and downwards from the centre *La*, and in all respects studied like that in Chap. XXXI.

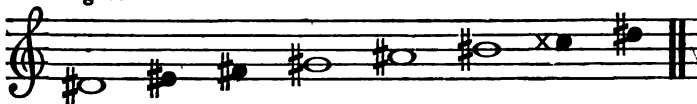
d. In forming the ascending minor scales of *Sol* ♯, *Re* ♯, and *La* ♯, it will be found necessary to raise certain notes a semitone higher than they can be made by putting a *single* sharp before them. In such cases, we use the *double* sharp, formed thus x, which raises a note *two semitones* above its original natural position. The ascending scale of *Sol* ♯ minor, must be formed thus:—

fig. 12



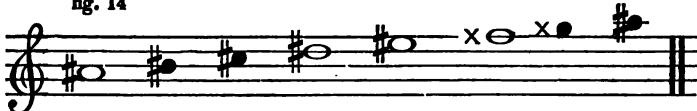
The ascending scale of *Re* ♯ minor, thus:—

fig. 13



And the ascending scale of *La* ♯ minor, thus:—

fig. 14



A double flat, formed bb, *lowers* a note *two semitones* below its natural position. Double flats are not necessary for the formation of *diatonic* minor scales.

e. It was said in Chap. XXXI. (Par. b.) that there was a difficulty in *at once* deciding the scale of a composition from its signature. This arises, as may be supposed, from the signature of every major scale being the same as that of its relative minor. Minor scales are by no means so much used as major scales; yet being used sometimes, it is necessary to find a means of recognising them.

2. In beginning a piece of music, a glance at the signature shows us that it is in some particular major scale, or its relative minor; the doubt lies between them.

3. There are two ways of deciding. The first is to look whether the last note, or the first two or three notes of the composition, belong to the common chord of the *major* scale implied by the signature, or to that of its *relative minor*. This, however, is not an invariable test, because some notes are common to both chords; as will be seen presently. The second and far surer method, is to look forward for the *sharpened sixth or seventh of the minor mode*; if one, or both, be not forthcoming in some early part of the composition, it may be concluded that the scale is major.

fig. 15

f. Suppose
a signature be



(see Large Sheet 21); there is a moment's doubt whether the music following be in *Mi* ♭ major, or *Do* minor. Look whether the last note belongs to the chord of *Do*, or of *Mi* ♭, which will, perhaps, decide the scale. If it do not, look forward a little for

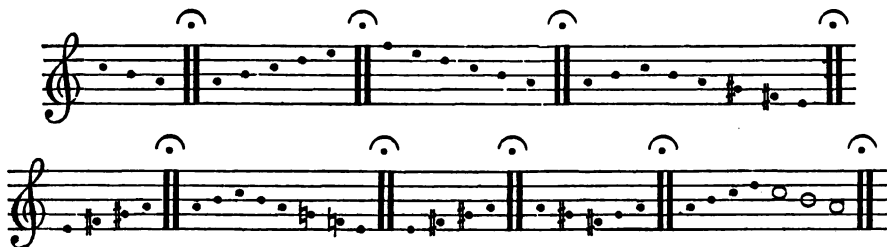
La ♮ or *Si* ♮, the 6th and 7th of the ascending scale of *Do* minor; if they be not forthcoming, you may conclude the mode is major.

The Teacher will exercise the class in deciding, from the signatures, whether some of the pieces in the succeeding pages be in the major mode implied by the signature or the minor. In Chapters XXXIX., XL., XLI., &c., are pieces in the minor mode.

g. Let us now *sol-fa* some passages in the minor mode, with the manual signs.

[VOCAL

The Teacher will alone sol-fa the following passages, one at a time; and the pupils will imitate him, making the manual signs of tone and semitones.



4. The 1st, 3rd, and 5th sounds of a minor scale form a chord. To these, also, as in the major mode, the 8th may be added.

a. Let us sol-fa the chord of *La* minor; omitting, however, the 8th, as being too high.

The class will fall into three divisions, and sol-fa the notes of the chord of La minor in unison, and in combination; according to the directions for the practice of the chord of Do major. (See Chap. VII.)



THE SEA-BOY*.

In Two Parts, with No. 1 (*Fourths*), Chap. XXXIX.
No. 1 Andantino.

Composed by WILHEM.

While on the si-lent deeps The wea-ry ship's crew
sleeps, Who on the top-mast keeps Watch through the night? The
sea-boy! And if he see a sail Through the mists of - - the
gale, Must loud the night-watch hail, Ship a-head, O the sea-boy! Must
loud the night-watch hail, Ship a-head, ship a-head, O the sea-boy!*

* For the remaining words, see Score, Chap. XXXIX.

SOLFEGGIO.

Composed by WILHEM.

In Three Parts, with No. 4 (*Thirds*), Chap. XXXV., and No. 3 (*Fourth*), Chap. XXXIX.

No. 2

Allegro.

ff *pp* *f* *p* *Fine.* *Dal Segno.*

CANON.

Composed by WILHEM.

No. 3 Adagio.

O give thanks, O give thanks, O give
mer - cy en - du - reth, en - du -
thanks un - to the Lord, for He in gra-cious and His
reth for e - ver.

EXAMINATION ON CHAPTER XXXVII.

Q. What signature does a minor scale bear?—*A.* That of its relative major.

What is the signature of *Do* minor?—Three flats—*Si* ♭, *Mi* ♭, and *La* ♭.

What is the relative minor of *Do* major?—*La*.

What sharps or flats has it in its signature?—None.

What is the relative minor of *Sol*?—*Mi*.

Its signature?—*Fa* ♯.

What is the relative minor of *Fa*?—*Re*.

Its signature?—*Si* ♭.

[Similar questions to be drawn from the Table.]

As the signature of every major scale is the same as that of its relative minor, tell me a method of distinguishing them.—By looking whether the last note, or the first two or three notes, belong to the major or minor chord.

Tell me another method.—To look forward for the sharpened sixth and seventh.

For example—if a composition bore three flats for signature, what notes would make you suppose

it was not in *Mi* ♭ major, but in *Do* minor?—*La* ♯ and *Si* ♯.

Repeat the notes of the ascending and descending scales of *La* minor, with the manual signs.—[To be done, thus: *La, Si, Do, Re, Mi, Fa* ♯, *Sol* ♯, *La*;

La, Sol, Fa, Mi, Re, Do, Si, La.

What notes form the chord of *La* minor?—*La, Do, Mi, La.*

Sol-fa the three first.—[To be done.]

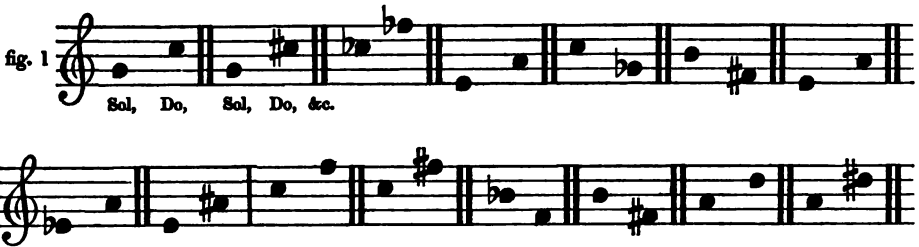
Which is the fifth of the scale?—*Mi*.

Which is the third?—*Do*.

Is *Do* a minor or a major third from *La*?—A minor third.

In what scale is the song No. 1?—In *La* minor.

How do you know it is not in *Do* major, as its signature would imply?—Because it begins with two notes belonging to the chord of *La* minor, and ends with *La*.

CHAPTER XXXVIII. FOURTHS—*resumed.**Prepare Large Sheets Nos. 14 and 22.*

Before commencing the study of this Chapter, the Teacher should examine the class on the interval of a Fourth.—(See Chap. XIV.)

1. A PERFECT fourth may become a tritone, or a tritone a perfect fourth, by putting a sharp or flat before *one* of the notes composing it.



2. Every note has its perfect fourth above *sharp, flat, or natural like itself*, excepting *Fa*. Every note has its perfect fourth below *sharp, flat, or natural like itself*, excepting *Si*.

a. Between *Fa* and *Si* there is a tritone. Consequently, the *perfect* fourth above *Fa* must be *Si*♭:



and (*vice versâ*) the perfect fourth below *Si*, must be *Fa*♯:



b. Let us examine the various Examples of Fourths at the head of this Chapter.

To be done: each pupil analysing an interval, as in Chaps. XXVIII. and XXXIV. The Teacher will then touch on his hand the following or any similar passages for the class to sol-fa.



[VOCAL]

EVENING SONG.

Composed by WILHEM.

In Three Parts, with No. 6 (*Fifth*), Chap. XLI., and No. 1 (*Sixth*), Chap. XLVI.No. 1 *Maestoso*.

"Tis eve; our work is done: Ere we part for the night, With



grate-ful looks each one, Our master bid Good Night. His kind and gen-tle



sway Persuades us day by day To live in peace and love; O how then can we



prove Our humble, humble gra-titude, Our humble, humble gra-ti-tude.



O Fa-ther, from on high, On him Thy Spi-rit pour; May no ca-



la-mi-ty Approach his cot-tage door; O spread his fru-gal board, And



may Thy presence, Lord, Through night's dim so-li-tude, Above his dwelling



brood; So may he, may he sleep in peace, So may he, may he sleep in peace.

THE SPINNING WHEEL.

Composed by WILHEM.

In Three Parts, with No. 2 (*Thirds*), Chap. XXXV., and No. 3 (*Fifths*), Chap. XLII.[N. B. *The pupils whose voices cannot reach the upper notes should take the lower.*]

No. 2

Moderato.

The wheel, the wheel, O how it hums!

The wheel, the wheel, O how it hums! The blast, the blast,

how loud it blows! The blast, the blast, how loud it blows!

The wheel, O how it hums! The blast, how loud it blows!

Hark, hark, the blast, how loud it blows A - round our in - gle warm!

SPRING*.

Composed by WILHEM.

In Three Parts, with No. 6 (*Thirds*), Chap. XXXV., and No. 6 (*Fifths*), Chap. XLIV.

No. 3

Andante.

When bright - er suns and mild - er skies Pro - claim the op'n - ing

year, - - What va - rious sounds of joy a - rise! What prospects bright ap - pear!

Earth and her thou - sand voi - ces give Their thou - sand notes of praise: And

all, that by His mer - cy live, To God their of - f'ring raise. When

* For the remaining verses, see Score, Chap. XLIV.

[VOCAL

SOLFEGGIO—In Three Parts.

Andantino.

No. 4. Score. No. 1 (*Thirds*), Chap. XXXIV.

Composed by WILHEM.

1st Part.

2nd Part.

3rd Part.

No. 6 (*Seconds*), Chap. XXXII.

No. 4 (*Fourths*), present Lesson.

EXAMINATION ON CHAPTER XXXVIII.

Q. What kind of fourth is that between *Sol* and *Do*?—A. A perfect fourth.

How could it be made a tritone?—By putting a sharp before *Do*, or a flat before *Sol*.

What kind of fourth is that between *Fa* and *Si*?—A tritone.

How could it be made a perfect fourth?—By putting a sharp before *Fa*, or a flat before *Si*.

What note is a perfect fourth above *Sol*?—*Do* #.

What note is a perfect fourth above *Fa*?—*Si*.

What note is a tritone below *Si*?—*Fa*.

What note is a perfect fourth below *Si*?—*Fa* #.

(Similar questions to be continued, ad lib.)

CHAPTER XXXIX. FOURTHS—continued.

Prepare Large Sheet No. 14.

THE SEA-BOY.

Andante.

Composed by WILHEM.

No. 1. Score. No. 1 (*Thirds*), Chap. XXXVII.

1st Part.

1 While on the si - lent deeps - - - - The
2 He has no o - ther home, - - - - The

No. 1 (*Fourth*), present Lesson.

2nd Part.

While on the si - lent deeps, while on the deeps, The
He has no o - ther home, no o - ther home, The

wea - ry ship's crew sleeps, Who on the top - mast
gal - lant ships that roam A - cross the wide sea's

wea - ry ship's crew sleeps, Who on the top - mast
gal - lant ships that roam, The gal - lant ships that

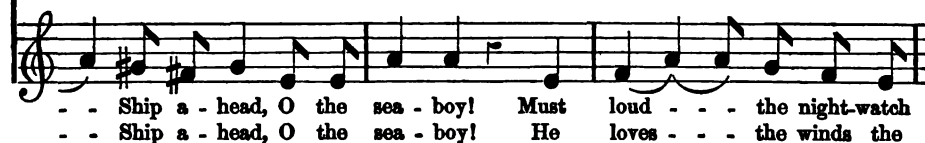
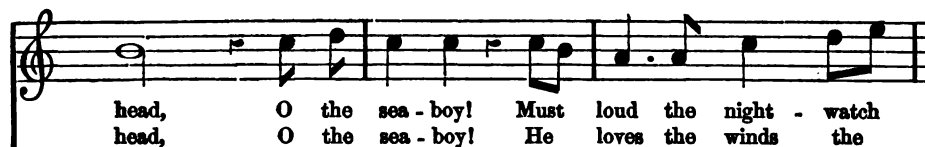
keeps - - - - Watch through the night? The sea - boy! And
foam - - - - Are his de - light, The sea - boy! Each

keeps, Who on the top-mast keeps Watch thro' the night? The sea-boy! And
roam, The gal - lant ships that roam Are his de - light, The sea-boy! Each

if he see a sail Thro' the mists of - - the
time he goes on shore He loves Old O - cean's

if he see a sail Thro' the mists of the
time he goes on shore He loves Old O - cean's'

[Vocal]



3.

In night's most wint'ry rime
 Doth he the top-mast climb;
 We soon shall reach the clime
 Of the sun, thinks the sea-boy.
 And when they scorching lie
 Beneath the Equator's sky,
 He waiteth patiently
 For a breeze—O the sea-boy!

4.

Then in the Polar night
 He sees the Arctic bright
 Wave, like a vail of light,
 Across the sky—O the sea-boy!
 Or on the ocean's rim
 Doth watch the red sun skim,
 Almost as it might swim
 Day and night—O the sea-boy

5.

And now the ship doth come
 Where the cocoa-nuts bloom,
 And the savage hath his tomb
 In the Morai—the sea-boy!
 And Nature's chieftaincy
 In fair Isles rules the free
 Beneath the bread-fruit tree,
 Painted and wild—O the sea-boy

6.

Nowhere but on the seas,
 And battling with the breeze,
 Are seen such sights as these,
 He loudly cries—the sea-boy
 Let who will stay at home,
 As for me, I will roam
 Across the wide sea's foam;
 Ship a-hoy—O the sea-boy!

SOLFEGGIO.

Allegro.

Composed by WILHEM.

No. 2. Score. No. 2 (*Thirds*), Chap. XXXVII.1st
Part.2nd
Part.3rd
Part.No. 4 (*Thirds*), Chap. XXXV.No. 2 (*Fourths*), present Lesson.

The first system of musical notation consists of three staves. The top staff (1st Part) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a series of eighth and quarter notes. The middle staff (2nd Part) also begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and quarter notes, with some rests. The bottom staff (3rd Part) begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and quarter notes, with some rests.

The second system of musical notation consists of three staves. The top staff (1st Part) begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and quarter notes, with some rests. The middle staff (2nd Part) also begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and quarter notes, with some rests. The bottom staff (3rd Part) begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and quarter notes, with some rests.

The third system of musical notation consists of three staves. The top staff (1st Part) begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and quarter notes, with some rests. The middle staff (2nd Part) also begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and quarter notes, with some rests. The bottom staff (3rd Part) begins with a treble clef, a key signature of one flat, and a common time signature. It contains a series of eighth and quarter notes, with some rests. Each staff has a first ending and a second ending, both marked with a 'Fine.' symbol.

[VOCAL]

f *p* *mf* *Dal Segno.*

EXAMINATION ON CHAPTER XXXIX.

Q. In what scale is No. 1 of this Chapter?—A. In *La* minor.

How do you know it is not in *Do*?—Both parts end with *La*; and moreover *Sol* ♯ and *Fa* ♯ occur twice.

* The *Mi* ♯ shows a modulation into *Fa*.

CHAPTER XL. FOURTHS—*continued.**Prepare Large Sheets Nos. 14 and 22.*

TIME, "ALLA BREVE" AND "ALLA CAPELLA."

1. THIS character C is indicative of a kind of time, wherein each bar contains a *breve*, and which is therefore described as *alla breve* time.

2. A breve B is equal to two semibreves, four minims, eight crotchets, &c.

3. A bar of music containing a breve is to be beaten exactly like a bar containing a semibreve; but each beat, instead of being worth a *crotchet*, is worth a *minim*.

a. Make several successions of four beats, in the usual manner, saying, on the *first* beat only, Breve.

[To be done.]

b. Make several successions of four beats, saying, on the first and third beats, Semibreve.

[To be done.]

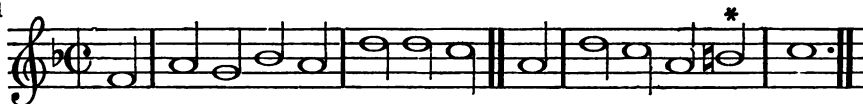
c. Make several successions of four beats, and on *each* beat say, Minim.

[To be done.]

PSALM.

In Three Parts, with No. 5 (*Fifths*), Chap. XLI., and No. 4 (*Fifths*), Chap. XLIV.

No. 1



Thou, by whose strength the moun-tains stand, Whose voice the waves o - bey,



Whose might-y Spi-rit can com-mand The pas-sions' wild-er sway.

d. Modern music is rarely written in *Alla Breve* time; indeed, pieces of *ancient* music, originally so written, are now often printed in common (C) time; a *semibreve* being substituted for each *breve*, a *minim* for each *semibreve*, a *crotchet* for each *minim*, and so on. If the beats are of the same length in the latter case as in the former, there will be no difference whatever in the effect. No. 2 is the same melody as No. 1, but *translated* into the more modern notation of four *crotchets* in a bar.

* The *Si* C_5 shows a modulation into *Do*.

The pupils will sol-fa the Psalm tune below, making each crotchet of the same length as each minim in No. 1, and the other notes of proportionate lengths.

PSALM.

No. 2



Thou, by whose strength the mountains stand, Whose voice the waves o - bey,



Whose might - ty Spi - rit can com - mand The pas - sions' wild - er sway.

e. There is still another modern mode of printing music in Alla Breve time, which consists in dividing each bar into two, *without changing the notation*. For this, a different method of beating is required; music in such time being most conveniently executed with two beats in a bar.

f. Make several successions of *two* beats (one up and one down, as in the figure), and on the first beat of each two (the *down* beat) say, Semibreve.

[To be done.]

4. Each *semibreve* has lasted during *two* beats.

g. Make several successions of *two* beats, and on each say, Minim.

[To be done.]

5. Each *minim* has lasted during *one* beat.

h. Make several successions of beats, and say, Crotch, *twice* to each beat.

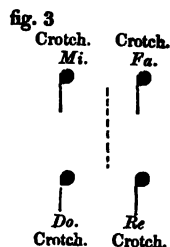
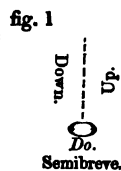
[To be done.]

6. Each *crotchet* has lasted during *half* a beat. Each beat is, therefore, worth two crotchets.

These three last Exercises should be repeated, calling the notes Do, Re, &c., as in the first practice of quavers, Chap. XV.

7. Music requiring two beats in a bar, each worth a minim, is sometimes called *Alla Capella* time, to distinguish it from the *Alla Breve* time, from which it is derived.

GRAMMAR.]



ROUND.

Composed by WILHEM.

No. 4 Moderato.

1

2

2

1

ROUND.

No. 5

1

2

3

4

Hear my prayer,

hear my prayer, and

let my cry - ing come un - to

Thee, O Lord.

SOLFEGGIO.

No 6

Allegro Giusto.

Composed by JOHN HULLAH.

mf

1st Part.

mf

2nd Part.

pp *Cres.* *f*

pp *Cres.* *f*

Rall. e Dim. *mf*

Rall. e Dim. *mf*

Ral - len - tan - do.

Ral - len - tan - do.

[VOCAL]

10. Two beats in a bar, though more strictly applicable to *alla capella*, than to any other time, may be applied very conveniently to any music in common time, where the divisions of the bar are simple. The two preceding exercises, Nos. 5 and 6, may be practised with two beats in a bar.

The class will practise 5 and 6, making two beats in each bar.

EXAMINATION ON CHAPTER XL.

Q. What does this mark C mean?—A. A species of common time of either two or four beats in a bar.

What is the time called?—*Alla breve*, or *alla capella* time.

What is the value of each beat in *alla breve* or *alla capella* time?—A minim.

Beat a bar of *alla breve* time containing two semibreves.—[*To be done.*]

Beat a bar containing four minims.—[*To be done.*]
Beat a bar containing eight crotchets.—[*To be done.*]

Beat a bar containing one semibreve.—[*To be done.*]

Beat a bar containing two minims.—[*To be done.*]

Beat a bar containing four crotchets.—[*To be done.*]

Beat a bar containing a crotchet rest, a crotchet, and a minim.—[*To be done.*]

In what scale is No. 5 in this Chapter?—In *Mi* minor.

How do you know it is not in *Sol* major?—By the *Re* \sharp in the fifth bar, and the *Mi* with which it ends.

In what scale is No. 6?—In *Re* minor.

How do you know it is not in *Fa*?—By the *Do* \sharp in the first bar, and the *Re* at the end.

CHAPTER XLI. FIFTHS—resumed.

Prepare Large Sheets Nos. 14 and 22.



Before commencing the study of this Chapter, the Teacher will examine the class on the interval of a Fifth.—(See Chap. XVI.)

1. A PERFECT fifth may become imperfect, or an imperfect fifth perfect, by placing a sharp, or flat, before one of the notes composing it.



2. Every note has its perfect fifth above, *sharp, flat, or natural like itself*, excepting *Si*. Every note has its perfect fifth below, *sharp, flat, or natural like itself*, excepting *Fa*.

GRAMMAR.]

a. It will be remembered that between *Si* and *Fa* there is an imperfect fifth. Consequently,

fig. 4 fig. 5

the perfect fifth above *Si* must be *Fa* #: and (*vice versé*) the perfect fifth below *Fa*, must be *Si* b.

b. Let us examine the various examples of Fifths at the head of this Chapter.

To be done; each pupil analysing an interval, as in Chap. XXVIII.

The Teacher will then touch on his hand the following or any similar passages for the class to sol-fa.

CANON.

No. 1 *Larghetto.* A B Composed by WILHEM.

[VOCAL]

ROUND.

No. 2

Composed by HILTON.

1 Bless them that curse you, do

2 good to them that hate you, and

3 pray for them that hurt you.

CANON—In Two Parts. A and B.

No. 3

Composed by WILHEM.

A B

CANON—In Two Parts. A and B.

No. 4

Composed by WILHEM.

A B

PSALM.

No. 5

In Three Parts with No. 1 (*Fourth*), Chap. XL., and No. 4 (*Fifths*), Chap. XLII.

Thou, by whose strength the moun - tains stand, Whose voice the waves o - bey,

Whose migh - ty Spi rit can com - mand The pas - sions' wild - er sway.

GRAMMAR.]

EVENING SONG.

Composed by WILHEM.

In Three Parts, with No. 1 (*Fourth*), Chap. XXXVIII., and No. 1 (*Sixth*), Chap. XLVI.No. 6 *Macetoso.*

mf Tis eve; our work is done: Ere we part for the night, With
grate - ful looks each one, Our mas - ter bid Good Night. His kind and gen - tle
sway Persuades us day by day To live in peace and love; O how then can we
p prove Our humble, humble gra - ti - tude, Our humble, humble gra - ti - tude?
Cres. O Fa - ther, from on high, On him Thy Spi - rit pour; *Dim.* May no ca -
pp la - mi - ty Approach his oot - tage door; O spread his fru - gal board, And
may Thy presence, Lord, Through night's dim so - li - tude A - bove his dwelling
p brood; So may he, may he sleep in peace, So may he, may he sleep in peace.
Rall. e Dim.

EXAMINATION ON CHAPTER XLI.

Q. What kind of fifth is that between *Sol* and *Re*?—A. A perfect fifth.

How could it be made an imperfect fifth?—By putting a sharp before *Sol*, or a flat before *Re*.

What kind of fifth is that between *Si* and *Fa*?—An imperfect fifth.

How could it be made perfect?—By putting a sharp before *Fa*, or a flat before *Si*.

What note is a perfect fifth above *Sol* #?—*Re* #.

What note is a perfect fifth above *Si*?—*Fa* #.

What note is a perfect fifth below *Fa*?—*Si* b.

[Similar questions to be continued, ad lib.]

CHAPTER XLII. FIFTHS—*continued.**Prepare Large Sheets Nos. 14 and 22.*

TRIPLE TIME.

1. "THERE are two principal kinds of time; common time, and triple time. A musical passage is said to be in common time when an *even* number of beats can be made most conveniently in each bar; in triple time, when an *odd* number can best be made."—(See Chap. V., Par. 7.)

a. All the musical passages we have yet sung have been in *common time*; we shall now commence the study of *triple time*.

2. "At the beginning of every movement, certain signs are placed to show in what time it is."—(See Chap. V., Par. 9.) All "times," excepting C and C are expressed by figures placed (in fractional form) one above the other, thus:— $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, &c., &c.

3. The principle upon which these figures are so placed, is this. The *lower* figure refers always to a *semibreve* understood, showing into how many parts that semibreve is supposed to be divided; the *upper* figure shows how many of those parts each bar is to contain.

b. For example—suppose the signature of a piece be $\frac{3}{4}$; the *fourth* of a *semibreve* is a *crotchet*,—then there are *three crotchets* in each bar. Again, suppose the signature be $\frac{6}{8}$; the *eighth* of a *semibreve* is a *quaver*,—then there are *six quavers* in each bar.

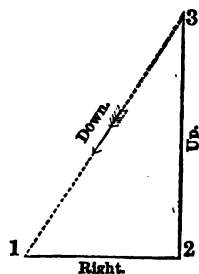
4. Triple time of *three crotchets* in a bar is known by two figures placed one above another; thus, $\frac{3}{4}$.

c. Make three beats in the directions described in this figure, striking slightly the hollow of the left hand at the point marked 1, and saying, Down, right, up.

The Teacher will give an example, which the class will imitate.

d. Repeat the last Exercise, naming the beats 1, 2, 3; 1, 2, 3, &c.

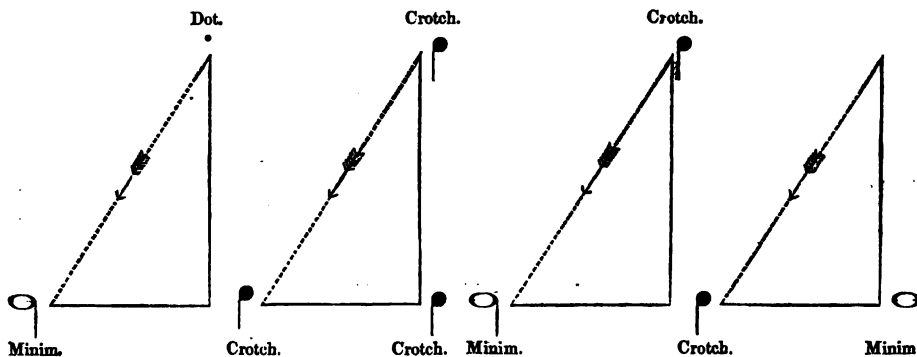
To be done many times in succession.



PREPARATORY EXERCISES.

The four Exercises on the next page are to be read in time on both methods.

The distribution of beats in each bar is shown in the following figures.





The following Exercises are to be read in time, and may be sol-fa-ed.



[VOCAL]

CANON—In Two Parts. A and B.

No. 1 *Moderato.* Composed by SABBATINI.

A B

ROUND.

No. 2 *Andantino.* Composed by JENKINS.

The kine, the kine, are home - ward go - ing,
Where o'er the ford the stream is flow - ing,
They drink and wan - der on - ward low - ing.

THE SPINNING WHEEL.

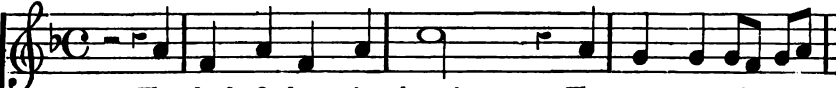
No. 3. Score.

Composed by WILHEM.

Allegro Moderato.

No. 2 (*Thirds*), Chap. XXXV.

1st Part.



1 The wheel, O how it hums! The mer - ry spin - ning
 2 O dame, thy sai - lor boy Up - on the gid - dy
 3 And he, the sire! that's gone Up to the sum-mit's

No. 2 (*Fourths*), Chap. XXXVIII.

2nd Part.



The wheel, the wheel, O how it hums! The wheel, the wheel,

No. 3 (*Fifths*), present Lesson.

3rd Part.




The wheel, the wheel, O how it hums, The wheel, the



wheel. Good dame, when the snow comes, The
 mast Sits high, and sings with joy
 rock, To watch thro' night, a - lone, The



O how it hums! The blast, the blast, how loud it blows!



wheel, O how it hums! The blast, the blast, how loud it blows! The

[VOCAL]

shep - herd shall not feel The blast; with plaid and
 (Tot-tring be - fore the blast), God speed the mur-m'ring
 wan-d'rings of his flock, A - far the fa - got's

The blast, the blast, how loud it blows! The wheel,

blast, the blast, how loud it blows! The wheel, O how it

hose - - - He'll breast the win - ter storm, And
 wheel, - - - That spins the lamb-kin's fleece, Which
 flame - - - Up - on the hearth he spies, And

O how it hums! The blast, how loud it blows!

hums! The blast, how loud it blows!

hark! how loud it blows - - - A - round our in - gle warm!
 wraps us while we reel - - - A - cross the swel - ling seas.
 prays, God bless the dame - - - Her bu - sy wheel that plies.

Hark, hark, the blast, how loud it blows A-round our in - gle warm!

Hark, hark the blast, how loud it blows A-round our in - gle warm!

5. The semibreves divided by bars in the following Round, belong one-half to one bar, the other half to another. The same effect is generally expressed in modern music, thus :—



ROUND.

No. 4 Moderato.

Composer unknown.

1 O that the sal - va -

2 O that the Lord would de - li - ver His

3 Then should Ja - cob re -

tion were giv'n to Is - rael out of Si - on;

3 peo - ple out of cap - ti - vi - ty.

1 joice, and Is - ra - el should be right glad.

SANCTUS.

Composed by JOHN HULLAH.

In Three Parts, with No. 2 (*Fifths*), Chap. XLIV., and No. 2 (*Sixths*), Chap. XLVII.

No. 5 Grave.

Ho - ly, ho - ly, ho - ly, Lord God of Hosts; Heav'n and

earth are full of Thy glo - ry. Glo - ry be to

Thee, O Lord - - - - - most high. - - - - -

[Vocal]

GOD SAVE THE QUEEN!

No. 6

1st & 2nd
Parts.

God save our gra-cious Queen, Long live our no-ble Queen,
Thy choi-cest gifts in store, On her be pleas'd to pour;

3rd & 4th
Parts.

God save our gra-cious Queen, Long live our no-ble Queen,
Thy choi-cest gifts in store, On her be pleas'd to pour;



God save the Queen! Send her vic-to-ri-ous, Hap-py and
Long may she reign. May she de-fend our-laws, And e-ver



God save the Queen! Send her vic-to-ri-ous, Hap-py and
Long may she reign. May she de-fend our laws, And e-ver



glo-ri-ous, Long to reign o-ver us, God save the Queen!
give us cause, To sing with heart and voice, God save the Queen!



glo-ri-ous, Long to reign o-ver us, God save the Queen!
give us cause, To sing with heart and voice, God save the Queen!

EXAMINATION ON CHAPTER XLII.

Q. How many principal kinds of time are there?

—A. Two; common time and triple time.

Describe the difference between a bar of common time and a bar of triple time.—A bar of common time is that in which an even number of beats can best be made; a bar of triple time that in which an odd number can best be made.

How do we tell what time a piece of music is in?—By certain signs at the head of the staff.

What are these signs?—Either a large C with or without a bar through it, or certain numbers placed one above another.

To what do these figures refer?—To a semibreve understood.

Explain how.—The lower figure shows into how many parts the semibreve is divided; and the upper figure, how many of those parts there are in a bar.

Explain how you would know the contents of each bar, in a piece marked $\frac{6}{8}$.—The eighth of a semibreve is a quaver; and there will be six of those eighths (i. e. quavers) in a bar.

Beat a bar containing six quavers.—[To be done, and similar Exercises continued, ad lib.]

How is a semibreve with a bar through it to be sung?—One half is to be sung in one bar, and the other half in the other bar.

Could this effect be expressed in any other way?

—Yes; by two minims tied.

CHAPTER XLIII. THE USE OF CLEFS.

Prepare Large Sheets Nos. 14, 23, and 24.

fig. 1

[Vocal

a. "To represent all the (twenty-two) sounds of the human voice" by notes placed alternately on lines and spaces "would require a stave of *eleven* lines." (See Chap. III., Par. 3.)




1. FIGURE 1 is a stave of eleven lines, upon which is represented a series of sounds, extending from the lowest usually sung by men, to the highest usually sung by women;—a compass of three octaves.

2. "Voices are of two distinct classes; the voices of women and children, and the voices of men." (See Chap. III., Par. 1.) The former are divided into trebles, sopranos, mezzo-sopranos, and altos (or contraltos or counter-tenors); the latter into altos, tenors, baritones, and basses.

b. In the figure above, the *first* classification is shown by the dotted curved lines; the *second* by the lines at right angles with the stave.

The Teacher will point out in the figure, first, the compass of each class of voice, and then the various kinds of each class.

3. "A clef is a character which represents a particular sound." (See Chap. III., Par. 4.) There are three clefs:—

The *Sol* clef, ; the *Do* clef, ; and the *Fa* clef, .

Point to each of these clefs in the great stave.

4. Each of these clefs represents a sound a fifth below the other.

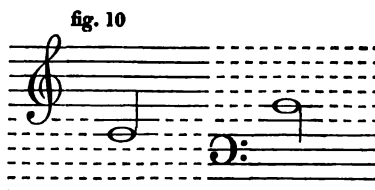
The Teacher will show this on the great stave.

5. "In general, a single voice cannot produce more than twelve sounds" (Chap. III., Par. 3); to express which a stave of *five* lines is sufficient. As the compass of each kind of voice occupies a *different* stave of five lines, we take from the great stave any we have occasion for, and retain a clef to designate it.

c. Sometimes we make a temporary addition to the ordinary stave by means of *ledger lines*. Indeed, the entire compass of no voice can be expressed without at least one*. The dotted line on which the *Do* clef stands in the great stave above, is, to the Bass and Treble staves, always a ledger line, and is the point where they may be said to unite. (See also fig. 1.)



d. If a ledger line be added to the Treble stave below this (*Do*) it must be regarded as an encroachment on the Bass stave, thus:



e. If a ledger line be added to the Bass stave above this (*Do*), it must be regarded as an encroachment on the Treble; thus:

* The reduction of the stave to *five* lines is comparatively modern, and not even yet universal. Many pieces of Cathedral music are extant, written on *six*-line staves; and the plain-song of the Roman Catholic Church is to this day written on staves of *four* lines

CHAPTER XLIII. THE USE OF CLEFS.

Prepare Large Sheets Nos. 14, 23, and 24.

fig. 1

Fig. 1 is a musical score illustrating the use of clefs for different voice parts. The score is written on a grand staff with ten staves. The parts are labeled as follows:

- STAVES:** The first staff is labeled "STAVES" and contains a treble clef.
- Baritone Stave, fig. 3:** The second staff is labeled "Baritone Stave, fig. 3" and contains a baritone clef.
- Tenor Stave, fig. 4:** The third staff is labeled "Tenor Stave, fig. 4" and contains a tenor clef.
- Alto Stave, fig. 5:** The fourth staff is labeled "Alto Stave, fig. 5" and contains an alto clef.
- Mezzo-Soprano Stave, fig. 6:** The fifth staff is labeled "Mezzo-Soprano Stave, fig. 6" and contains a mezzo-soprano clef.
- Soprano Stave, fig. 7:** The sixth staff is labeled "Soprano Stave, fig. 7" and contains a soprano clef.
- Treble Stave, fig. 8:** The seventh staff is labeled "Treble Stave, fig. 8" and contains a treble clef.

The score also includes a section for "MEN'S VOICES" and a section for "WOMEN'S VOICES". The "MEN'S VOICES" section includes parts for Bass, Baritone, and Tenor. The "WOMEN'S VOICES" section includes parts for Mezzo-Soprano, Soprano, and Treble. The notes are written in a stylized manner, with some notes being tied across staves.

Fig. 1 is a musical score illustrating the use of clefs for different voice parts. The score is written on a grand staff with ten staves. The parts are labeled as follows:

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- Alto Stave, fig. 5:** The fourth staff is labeled "Alto Stave, fig. 5" and contains an alto clef.
- Mezzo-Soprano Stave, fig. 6:** The fifth staff is labeled "Mezzo-Soprano Stave, fig. 6" and contains a mezzo-soprano clef.
- Soprano Stave, fig. 7:** The sixth staff is labeled "Soprano Stave, fig. 7" and contains a soprano clef.
- Treble Stave, fig. 8:** The seventh staff is labeled "Treble Stave, fig. 8" and contains a treble clef.

The score also includes a section for "MEN'S VOICES" and a section for "WOMEN'S VOICES". The "MEN'S VOICES" section includes parts for Bass, Baritone, and Tenor. The "WOMEN'S VOICES" section includes parts for Mezzo-Soprano, Soprano, and Treble. The notes are written in a stylized manner, with some notes being tied across staves.

"To represent all the (twenty-two) sounds of the human voice" by notes placed alternately on lines and spaces "would require a staff of eleven lines." (See Chap. III., Par. 3.)

FIGURE 1 is a staff of eleven lines, upon which is represented a series of sounds ascending from the lowest usually sung by men, to the highest usually sung by women;—a compass of three octaves.

Voices are of two distinct classes; the voices of women and children, and the voices of men." (See Chap. III., Par. 1.) The former are divided into *trebles*, *sopranos*, *mezzo-sopranos*, and *altos* (or *contraltos* or *counter-tenors*); the latter into *tenors*, *baritones*, and *basses*.

In the figure above, the first classification is shown by the dotted curved lines; the second by the lines at right angles with the staff.

The Teacher will point out in the figure, first, the compass of each class of voice, and then the various sounds of each class.

A clef is a character which represents a particular sound." (See Chap. III., Par. 4.) There are three clefs:—

The *Sol* clef, ; the *Do* clef, ; and the *Fa* clef, .

Point to each of these clefs in the great staves.

Each of these clefs represents a sound a fifth below the other.

The Teacher will show this on the great staves.

In general, a single voice cannot produce more than twelve sounds" (See Chap. III., Par. 3); to express which a staff of five lines is sufficient. As the compass of each kind of voice occupies a different staff of five lines, we shall have in the great staff any we have occasion for, and retain a clef to designate it.

Sometimes we make a temporary addition to the ordinary staff by means of *ledger lines*. Indeed, the entire compass of no voice can be expressed without at least one*. The dotted line on which the *Do* clef stands in the great staff above, is, in the Bass and Treble staves, always a ledger line, and is the point where they may be said to unite. (See also fig. 1.)

If a ledger line be added to the Treble staff below this (*Do*) it must be regarded as an extension on the Bass staff, thus:

If a ledger line be added above the Treble staff above this (*Do*), it must be regarded as an extension on the Treble staff, thus:

Fig. 9

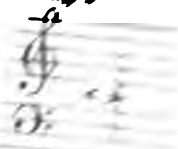


Fig. 10



ae
ass
left
touch
To be
To be
upon it?
was notes,
&c. &c.

f. A glance at the great staff will show, that the compass of each different voice "requires a different set of five lines." To begin with the most extreme; not a single note marked as belonging to the Bass voice, stands on any line of the Treble staff; and *vice versâ*. And though the voices less unlike than these two, have some notes (*i. e.* lines) in common, still it must be plain that if we write the notes belonging to one voice on the staff of another, not only must we use many *ledger* lines, but several *stave* lines will be unoccupied. For example, if we write the compass of the Tenor voice on the Bass staff, it will appear thus;—the worse, because the upper notes (those marked with a slur) are much more frequently wanted than the lower.



Instead of, on the Tenor staff, thus:—



6. To write music for a Bass voice, we take the five *lowest* lines of the great staff, which, with one ledger line above, will contain its average compass. (See fig. 2.)

7. For a Baritone (high bass) voice, we take the set of five lines next above the Bass; with one ledger line above. (See fig. 3.)

8. For a Tenor voice, the five lines next above the Baritone; with one ledger line above. (See fig. 4.)

9. For an Alto voice, (the highest of men's and the lowest of women's* voices,) we take the five lines next above the Tenor; with one ledger line above †. (See fig. 5.)

10. For a Mezzo-Soprano voice, the five lines next above the Alto; with one ledger line above. (See fig. 6.)

11. For a Soprano voice, the five lines next above the Mezzo-Soprano; with one ledger line above. (See fig. 7.)

12. For a Treble voice, the five lines next above the Soprano; with one ledger line below. (See fig. 8.)

g. Of these seven different staves, one, the Soprano †, is in England falling into disuse; two others, the Baritone, and, unfortunately, the Mezzo-Soprano, may be considered obsolete.

h. But the Bass, Tenor, Alto, and Treble staves are constantly used, and the positions of notes upon them must be studied by those who possess Bass, Tenor, Alto, Soprano or Treble voices.

i. We will proceed now to study the positions of notes on the Bass staff, as being of the greatest importance after the Treble.

* To these the term *Contralto* is usually applied.

† The practice of singing the Alto parts in choral music by very high *male* voices is now falling into disuse; the second part in the quartet being generally taken by low female voices (*Contraltos* and *Mezzo-Sopranos*). The part however continues to be written on the Alto staff. It is greatly to be wished that the Mezzo-Soprano staff, which represents, more conveniently than the Alto, the compass required (see Par. 10, and fig. 6) could be restored to use; and that the Alto and Soprano staves, in company with the Baritone, were given up.

‡ It is as difficult to account for the partial retention of this staff as for the universal suppression of the Mezzo-Soprano. And yet to this day it is constantly used by Italian and French musicians in preference to the Treble staff. Passages of modern vocal music written in the Soprano staff might be found, of which four notes out of every five are on *ledger lines above the staff*.

13. In the method we follow, the four fingers and thumb of the *left* hand represent the five lines of the *Bass* stave, as those of the right hand the five lines of the *Treble* stave.

Direct the attention of the class to fig. 1, and make each pupil raise his left hand with the palm towards him, and the fingers placed as in the drawing.

j. With the first finger of your right hand touch, one after the other, the fingers of the left, calling each after its corresponding line. Then touch the spaces between the fingers, calling each after its corresponding space.

To be done, thus: 1st line, &c.; 1st space, &c.

k. The *Fa* clef stands on the fourth line of the stave of five lines, giving the name of *Fa* to every note on that line. Touch the finger which stands for the fourth line, and say, *Fa*.

To be done.

l. From this *Fa* we can readily trace out all the other notes on the *Bass* clef.

The Teacher will pursue precisely the same course as in teaching the places of notes on the Treble stave.—See directions following Par. d., Chap. III.

The notes Do and Mi above and below the lines, are represented by actions like La and Do on the Treble stave. Re above requires the index finger bent.

All the notes from Mi to Re having been made out, the Teacher will touch and make the class name various notes.

m. It has already been explained (in Chap. III.) that Tenors and Basses, in reading from the *Treble* clef, sing *naturally* and *involuntarily* an octave *lower* than the real notes; so, on the other hand, when *Trebles* sing from the *Bass* clef, their voices sound an octave *higher* than the real notes.

EXAMINATION ON CHAPTER XLIII.

Q. Of how many lines must a stave consist to represent all the twenty-two sounds of the human voice?—A. Eleven.

How are voices divided?—Into two classes,—the voices of women and children, and the voices of men.

How are the voices of women and children divided?—Into *Trebles*, *Sopranos*, *Mezzo-Sopranos*, and *Altos* or *Contraltos*.

And the voices of men?—Into *Altos*, *Tenors*, *Baritones*, and *Basses*.

What is this figure [point to fig. 1]?—A great stave of eleven lines.

What do these dotted lines [point to the dotted curved lines] mean?—They show the compass of the voices of men and women.

What are these lines at right angles with the stave for [touch them]?—To show the compass of each individual voice.

What is a clef?—A character which stands for a particular sound.

How many clefs are there?—Three.

What are they?—The *Sol* clef, the *Do* clef, and the *Fa* clef.

Which of these three represents the lowest sound?—The *Fa* clef.

What interval is there between the sound represented by the *Fa* clef and that represented by the *Do* clef?—A fifth.

And between the *Do* clef and the *Sol* clef?—A fifth.

How many sounds can a single voice, in general, produce?—Twelve.

How many lines must the stave have to express these twelve sounds?—Five.

As the compass of every different kind of voice will require a different five lines, how do you know which five lines are to be used?—By the clef at the beginning.

Do we ever add lines to the stave?—Yes.

How do we call such added lines?—*Ledger* lines.

How many different staves of five lines can we take out of this great stave [point to fig. 1]?—Seven.

Which of these seven have we used up to this time?

—The highest,—the *Treble* stave.

Which are we to study now?—The lowest,—the *Bass* stave.

Which of the three clefs is put at the head of the *Bass* stave?—The *Fa* clef.

How do we represent the five lines of the *Bass* stave?—By the four fingers and thumb of the left hand.

With which finger of the right hand do we touch the left?—With the first.

Touch the third line, second space, &c.—[To be done.]

Touch the line on which the clef stands?—[To be done.]

What is the name of the note that stands upon it?—*Fa*.

The Teacher will touch on his hand various notes, saying,—What note is this?—and this?—&c. &c.

CHAPTER XLIV. FIFTHS—*continued.**Prepare Large Sheets Nos. 14 and 24.*

a. In Chapter XL. a Psalm tune was exhibited, written first with four *minims* (or their value) in a bar, and then with four crotchets; it was shown, too, that the beats in the one, being made at the same pace as the beats in the other, there was no difference whatever in their effect.

b. It will be understood from this, that a note has no absolute value, and can only be long or short in proportion to other notes in the same movement.

c. No. 1, the Bass of a Sanctus, part of which is in Chap. XLII., is written first in $\frac{3}{4}$ time, in which we have had some practice, and then in $\frac{3}{2}$ time: the effect, when the beats are of the same pace, will be the same; a semibreve of No. 2 being equal to a minim of No. 1 and a minim of No. 2 being equal to a crotchet of No. 1.

SANCTUS.

Composed by JOHN HULLAH.

In Three Parts, with No. 5 (*Fifths*), Chap. XLII., and No. 2 (*Sixths*), Chap. XLVII.

No. 1 Grave.

Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of Hosts;
Heav'n and earth are full of Thy glo - ry. Glo - ry
be to Thee, O Lord, O Lord most high. - -

SANCTUS.

Composed by JOHN HULLAH.

In Three Parts, with No. 5 (*Fifths*), Chap. XLII., and No. 2 (*Sixths*), Chap. XLVII.

No. 2 Grave.

Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of Hosts;
Heav'n and earth are full of Thy glo - ry. Glo - ry
be to Thee, O Lord, O Lord most high. - -

[VOCAL]

SOLFEGGIO—In Two Parts.

From *Les Solfeges d'Italie*.

No. 3 Allegro.

1st Part.

2nd Part.

The first system of musical notation consists of two staves. The top staff is labeled '1st Part.' and the bottom staff is labeled '2nd Part.'. Both staves are in the key of D major (two sharps) and common time (C). The top staff begins with a treble clef and the bottom with a bass clef. The music is written in a simple, rhythmic style with eighth and quarter notes.

The second system of musical notation continues the piece. It features two staves with the same key signature and time signature. The melody in the first part continues with various eighth and quarter notes, while the second part provides a steady accompaniment.

The third system of musical notation shows the continuation of the musical piece. The first part's melody includes some dotted rhythms, and the second part maintains its accompaniment pattern.

The fourth system of musical notation continues the composition. The first part features a series of eighth notes, and the second part continues with its accompaniment.

The fifth system of musical notation continues the piece. The first part's melody includes a phrase with a slur, and the second part continues with its accompaniment.

The sixth system of musical notation concludes the piece. The first part ends with a final cadence, and the second part also concludes with a final note.

PSALM.

The Words from a Paraphrase of the 65th Psalm, by HENRY VAUGHAN; 1650.

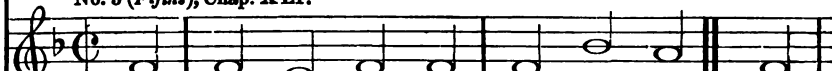
No. 4. Score. No. 1 (*Fourth*), Chap. XL.

"Chichester Tune," from RAVENSCROFT.

1st
Part.

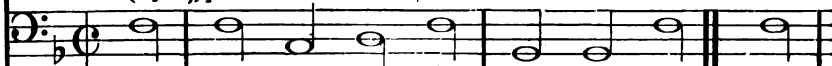

1 Thou, by whose strength the moun - tains stand, Whose
 2 Thy good - ness crowns the cir - cling year With
 3 The clouds pour on the thirs - ty plain Their
 4 The morn - ing with its cheer - ful light, The

No. 5 (*Fifth*), Chap. XLI.

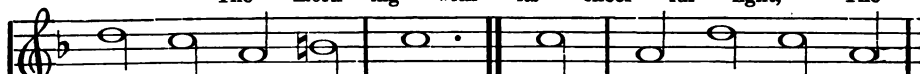
2nd
Part.


Thou, by whose strength the moun - tains stand, Whose
 Thy good - ness crowns the cir - cling year With
 The clouds pour on the thirs - ty plain Their
 The morn - ing with its cheer - ful light, The

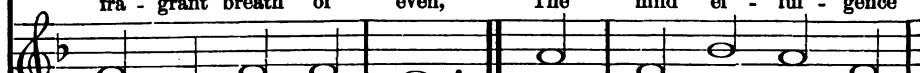
No. 4 (*Fifth*), present Lesson.

3rd
Part.


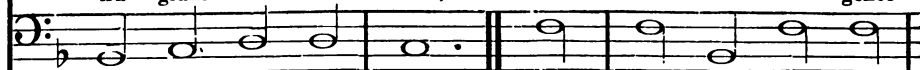
Thou, by whose strength the moun - tains stand, Whose
 Thy good - ness crowns the cir - cling year With
 The clouds pour on the thirs - ty plain Their
 The morn - ing with its cheer - ful light, The



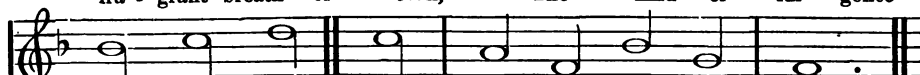
voice the waves o - bey, Whose migh - ty Spi - rit
 na - ture's rich sup - ply, And "makes all mu - sic
 fer - ti - liz - ing showers: In rich pro - fu - sion
 fra - grant breath of even, The mild ef - ful - gence



voice the waves o - bey, Whose migh - ty Spi - rit
 na - ture's rich sup - ply, And "makes all mu - sic
 fer - ti - liz - ing showers: In rich pro - fu - sion
 fra - grant breath of even, The mild ef - ful - gence



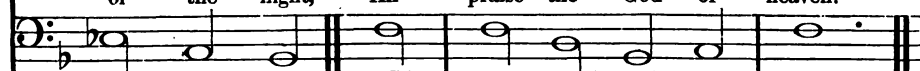
voice the waves o - bey, Whose migh - ty Spi - rit
 na - ture's rich sup - ply, And "makes all mu - sic
 fer - ti - liz - ing showers: In rich pro - fu - sion
 fra - grant breath of even, The mild ef - ful - gence



can com - mand The pas - sions' wild - er sway.
 to the ear, And beau - ty to the eye."
 waves the grain, And earth is wreath'd with flowers.
 of the night, All praise the God of heaven.



can com - mand The pas - sions' wild - er sway.
 to the ear, And beau - ty to the eye."
 waves the grain, And earth is wreath'd with flowers.
 of the night, All praise the God of heaven.



can com - mand The pas - sions' wild - er sway.
 to the ear, And beau - ty to the eye."
 waves the grain, And earth is wreath'd with flowers.
 of the night, All praise the God of heaven. [Vocal

1. IT is sometimes desirable, for the sake of effect or facility of execution, to transpose a piece of music into a higher or lower scale. Not only may this be done by re-writing it on another part of the staff (like the song, *List, the merry Bells*, in Chaps. XXXII. and XXXV.), but sometimes, by changing the signature, the same notes may be made to stand for sounds a semitone higher or lower.

fig. 1 fig. 2 fig. 3 fig. 4

As from *La* \flat to *La* \natural ; or from *Mi* \flat to *Mi* \natural and *vice versa*.

d. The following trio can be sung either in *Mi* \flat (as parts of it have appeared before), or in *Mi* \natural a, semitone higher, as implied by the signature.

SPRING.

The Words by PEABODY.

Composed by WILHEM.

No. 5. Score.* Andante. No. 3 (*Fourth*), Chap. XXXVIII.

1st Part.

1 When brighter suns and mild-er skies Pro-claim the op'n-ing
2 Forth walks the la-bourer to his toil, And sees the fresh ar-
3 Thus, like the morn-ing, calm and clear, That saw the Sa-viour

No. 6 (*Third*), Chap. XXXV.

2nd Part.

When brighter suns and mild-er skies Pro-claim the op'n-ing
Forth walks the la-bourer to his toil, And sees the fresh ar-
Thus, like the morn-ing, calm and clear, That saw the Sa-viour

No. 5 (*Fifth*), present Lesson.

3rd Part.

When brighter suns and mild-er skies Pro-claim the op'n-ing
Forth walks the la-bourer to his toil, And sees the fresh ar-
Thus, like the morn-ing, calm and clear, That saw the Sa-viour

Fine.

year, - - What va-rious sounds of joy a-rise! What prospects bright ap-pear!
ray - - Of ver-dure clothe the flow-'ry soil, A-long his care-less way.
rise, - - The Spring of heaven's e-ter-nal year Shall dawn on earth and skies.

Fine.

year, - - What va-rious sounds of joy a-rise! What prospects bright ap-pear!
ray - - Of ver-dure clothe the flow-'ry soil, A-long his care-less way.
rise, - - The Spring of heaven's e-ter-nal year Shall dawn on earth and skies.

Fine.

year, - - What va-rious sounds of joy a-rise! What prospects bright ap-pear!
ray - - Of ver-dure clothe the flow-'ry soil, A-long his care-less way.
rise, - - The Spring of heaven's e-ter-nal year Shall dawn on earth and skies.

* The small notes in the Bass of this trio are only to be sung when the two upper parts are performed by Trebles.

Earth and her thou-sand voi-ces give Their thou-sand notes of praise; And
The streams, all beau-ti-ful and bright, Re-flect the morn-ing sky; And
No Win-ter there, no shades of night Pro-fane those mansions blest; Where

Earth and her thou-sand voi-ces give Their thou-sand notes of praise; And
The streams, all beau-ti-ful and bright, Re-flect the morn-ing sky; And
No Win-ter there, no shades of night Pro-fane those mansions blest; Where

Earth and her thou-sand voi-ces give Their thou-sand notes of praise; And
The streams, all beau-ti-ful and bright, Re-flect the morn-ing sky; And
No Win-ter there, no shades of night Pro-fane those mansions blest; Where

all, that by His mer-cy live, To God their of-f'ring raise. When
there, with mu-sic in his fight, The wild bird soars on high. Forth
in the hap-py fields of light The wea-ry are at rest. Thus,

all, that by His mer-cy live, To God their of-f'ring raise. When
there, with mu-sic in his fight, The wild bird soars on high. Forth
in the hap-py fields of light The wea-ry are at rest. Thus,

all, that by His mer-cy live, To God their of-f'ring raise. When
there, with mu-sic in his fight, The wild bird soars on high. Forth
in the hap-py fields of light The wea-ry are at rest. Thus,

EXAMINATION ON CHAPTER XLIV.

Q. In what scale is No. 3 of this chapter?—A. In *La*.

On what staff is the second part written?—On the Bass staff.

How do you know this?—By the *Fa* clef.

In what scale is No. 5, if we abide by the first signature?—In *Mi*.

And if by the second signature?—In *Mi*.

CHAPTER XLV. TIME SIGNATURES.

Prepare Large Sheets Nos. 14, 24, 25, 26, 27, and 28.

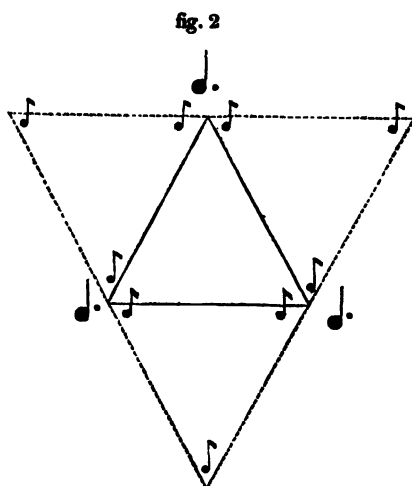
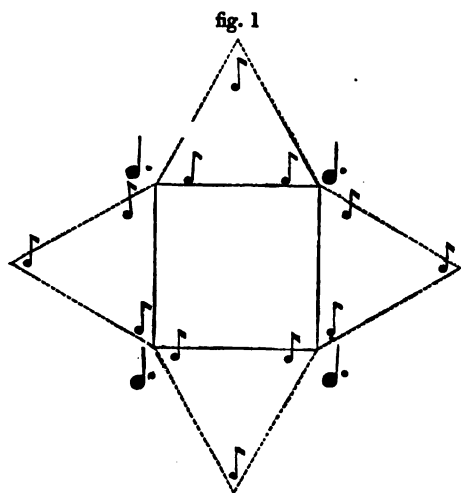
1. THE two principal kinds of time are each subdivided into two others; *simple* and *compound*.

a. With simple common time, and simple triple time, you are already acquainted: the one requires an *even*, the other an *odd* number of beats in a bar.

2. When each of the beats in a bar of common or triple time includes *three* notes, the time is said to be *compound*.

* In the scale of *Mi* ♯, this note must be *La* ♯.

b. In Chap. V. simple common time was compared to a square, and simple triple time to a triangle. Compound common and compound triple time may be further likened to the same figures, with a triangle on each of their sides.



3. In *simple* common time every bar is divisible into four parts; in *compound* common time, *each* of those parts is further divisible into *three*. In *simple* triple time every bar is divisible into *three* parts; in *compound* triple time, *each* of those parts is *further* divisible into three.

4. So that *compound common* time is a triple time *within* a common time; and *compound triple* time is one triple time *within* another.

c. For instance, a bar of *simple* common time may contain *four* crotchets, thus:—



A corresponding bar of *compound* common time would contain *twelve* quavers, thus:—



an *even* number of (four) *beats* in a bar, but an *odd* number of (three) *notes* to each beat.

d. Again; a bar of *simple* triple time may contain *three* crotchets, thus:—



but a corresponding bar of *compound* triple time would contain *nine* quavers, thus:


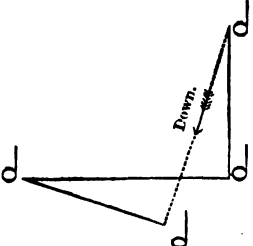

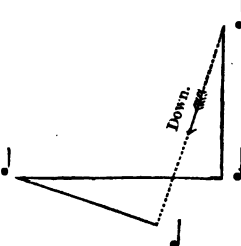

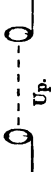
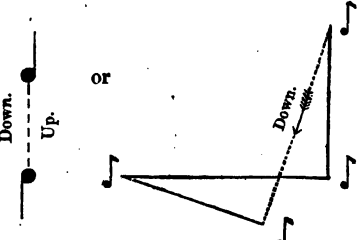


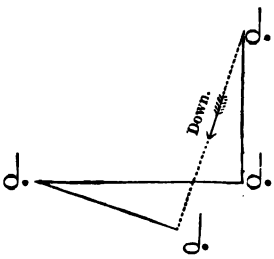
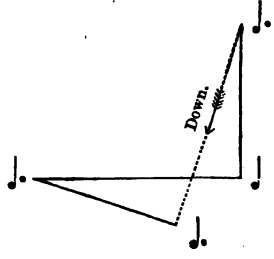
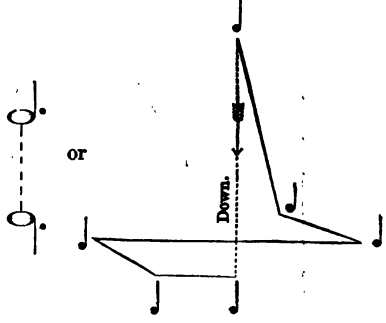
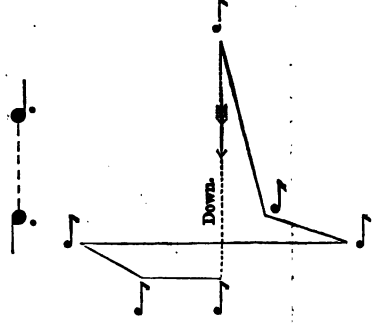
not only three *beats* in each bar, but three *notes* to each beat.

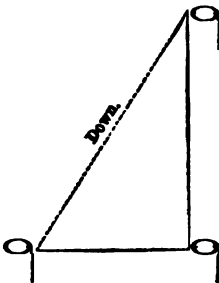
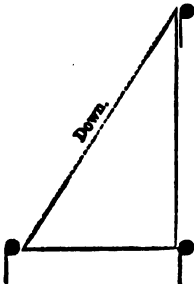
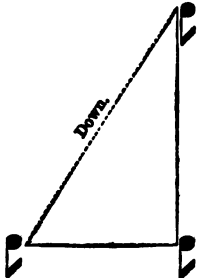
5. Thus the accent falls in the same place in compound time, as in simple time, whether it be common or triple.

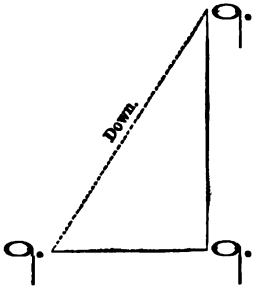
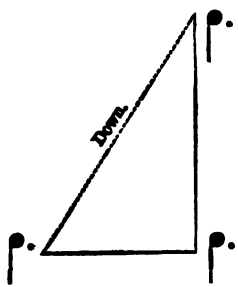
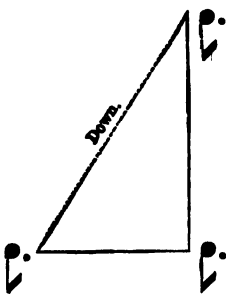
6. All kinds of time, excepting C and C_3 , are expressed by figures placed (in fractional form) one above the other, thus: $\frac{3}{4}$, $\frac{6}{8}$, $\frac{9}{4}$, &c. &c. (See Chap. XLII.)

e. All the time signatures in common use are exhibited in the following tables. It will be seen that the manner of beating *each compound* time is similar to that of its corresponding *simple* time. $\frac{1}{8}$ time, for instance, has four beats in a bar like C, though each beat is worth half as much again, i. e. a *dotted* crotchet. $\frac{6}{4}$ time and $\frac{6}{8}$ time can each be beaten in two ways; *one*, however, being like C_3 , the other like $\frac{3}{4}$, their corresponding simple times.

SIMPLE COMMON TIME.			
Signatures.	Value of each Bar.	Beats in a Bar.	Value of each Beat.
	4 minims.		1 minim.
	4 crotchets.		1 crotchet.
	2 minims.		1 minim.
$\frac{2}{4}$	2 crotchets, i. e. 4 quavers.		1 crotchet, or 1 quaver.

COMPOUND COMMON TIME.			
Signatures.	Value of each Bar.	Beats in a Bar.	Value of each Beat.
$\frac{12}{4}$	4 dotted minims; i. e. 12 crotchets.		A dotted minim; i. e. 3 crotchets.
$\frac{12}{8}$	4 dotted crotchets; i. e. 12 quavers.		A dotted crotchet; i. e. 3 quavers.
$\frac{6}{4}$	2 dotted minims; i. e. 6 crotchets.	or 	A dotted minim (if quick), or 1 crotchet (if slow).
$\frac{6}{8}$	2 dotted crotchets; i. e. 6 quavers.		A dotted crotchet (if quick), or 1 quaver (if slow).

SIMPLE TRIPLE TIME.			
Signatures.	Value of each Bar.	Beats in a Bar.	Value of each Beat.
$\frac{3}{2}$	3 minims.		1 minim.
$\frac{3}{4}$	3 crotchets.		1 crotchet.
$\frac{3}{8}$	3 quavers.		1 quaver.

COMPOUND TRIPLE TIME.			
Signatures.	Value of each Bar.	Beats in each Bar.	Value of each Beat.
$\frac{9}{4}$	3 dotted minims; i. e. 9 crotchets.		A dotted minim; i. e. 3 crotchets.
$\frac{9}{8}$	3 dotted crotchets; i. e. 9 quavers.		A dotted crotchet; i. e. 3 quavers.
$\frac{9}{16}$	3 dotted quavers; i. e. 9 semiquavers.		A dotted quaver; i. e. 3 semiquavers.

EXAMINATION ON CHAPTER XLV.

Q. How many sorts of common time are there?—
A. Two; simple and compound.

How many sorts of triple time are there?—Two; simple and compound.

What is the difference between a bar of common and a bar of triple time?—The one has an *even*, the other an *odd* number of beats in a bar.

What does a bar of *compound* common time consist of?—An even number of *beats*, but an odd number of *notes* to each beat.

What does a bar of *compound* triple time consist of?—An odd number of beats, and an odd number of notes to each beat.

To what figure (or form) did we compare a bar of simple common time in Chapter V.?—To a square.

To what figure (or form) did we compare a bar of simple triple time?—To a triangle.

To what figure may we compare a bar of *compound common* time?—To a square with a triangle on each side of it.

And a bar of *compound triple* time?—To a triangle with a triangle on each side of it.

How do we tell in what time a piece of music is?—By certain signs placed at the beginning of the staff.

What do these signs consist of?—Of a large C (with or without a bar through it), or certain numbers placed one above the other.

To what do these figures refer?—To a semibreve understood.

Explain how.—The lower figure shows into how many parts the semibreve is divided; and the upper figure, how many of those parts there are in a bar.

Explain how you would know the contents of each bar, in a piece marked $\frac{6}{8}$?—The eighth of a semibreve is a quaver; and there will be six of those eighths (i. e., quavers) in a bar.

CHAPTER XLVI. SIXTHS—*resumed*.

Prepare Large Sheets Nos. 14, 24, and 29.



Before commencing the study of this Chapter, the Teacher will examine the class on the interval of the Sixth. (See Chap. XIX.)

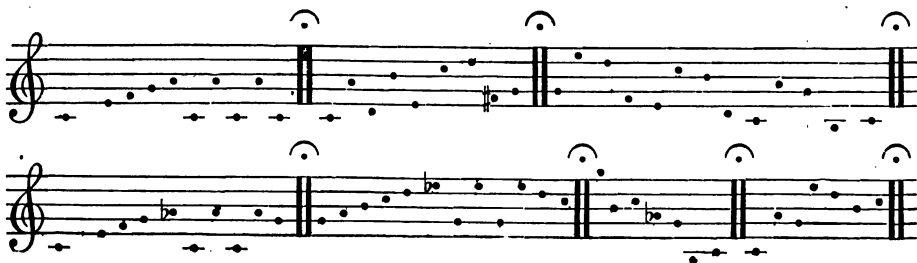
1. A MINOR sixth may become major, or a major sixth minor, by placing a sharp or flat before one of the notes composing it.



a. Let us examine the various examples of Sixths at the head of this Chapter.

To be done, each pupil analysing an interval, as in Chap. XXVIII.

The Teacher will then touch on his hand the following or any similar passages for the class to sol-fa.



[VOCAL]

EVENING SONG.

No. 1. Score. *mf* No. 1 (*Sixths*), present Lesson.

Composed by WILHEM.

1st Part.

'Tis eve; our work is done: Ere we part for the night, With
mf No. 1 (*Fourth*), Chap. XXXVIII.

2nd Part.

'Tis eve; our work is done: Ere we part for the night, With
mf No. 6 (*Fifth*), Chap. XLI.

3rd Part.

'Tis eve; our work is done: Ere we part for the night, With

grate-ful looks each one, Our master bid Good Night. His kind and gen-tle

grate-ful looks each one, Our master bid Good Night. His kind and gen-tle

grate-ful looks each one, Our master bid Good Night. His kind and gen-tle

sway Persuades us day by day To live in peace and love; O how then can we

sway Persuades us day by day To live in peace and love; O how then can we

sway Persuades us day by day To live in peace and love; O how then can we

prove Our humble, humble gra-titude, Our humble, humble gra-ti-tude?

prove Our humble, humble gra-titude, Our humble, humble gra-ti-tude?

prove Our humble, humble gra-titude, Our humble, humble gra-ti-tude?

Cres. *Dim.*
 O Fa-ther, from on high, On him Thy Spi - rit pour; May no ca-
Cres. *Dim.*
 O Fa-ther, from on high, On him Thy Spi - rit pour; May no ca-
Cres. *Dim.*
 O Fa-ther, from on high, On him Thy Spi - rit pour; May no ca-
pp
 la - mi - ty Approach his cot-tage door; O spread his fru-gal board, And
pp
 la - mi - ty Approach his cot-tage door; O spread his fru-gal board, And
pp
 la - mi - ty Approach his cot-tage door; O spread his fru-gal board, And
 may Thy presence, Lord, Thro' night's deep so - li - tude, A-bove his dwelling
 may Thy presence, Lord, Thro' night's deep so - li - tude, A-bove his dwelling
 may Thy presence, Lord, Thro' night's deep so - li - tude, A-bove his dwelling
Rall. e Dim.
 brood; So may he, may he sleep in peace, So may he, may he sleep in peace.
Rall. e Dim.
 brood; So may he, may he sleep in peace, So may he, may he sleep in peace.
Rall. e Dim.
 brood; So may he, may he sleep in peace, So may he, may he sleep in peace.

b. No. 2 of this Chapter is in $\frac{2}{4}$ time.

2. $\frac{2}{4}$ time is to be beaten in two ways. (See Chap. XLV.) If the movement be moderately quick, *two* beats should be made in each bar; if very slow, *four*.

c. We will practise first on the former method.

d. Make several successions of *two* beats, one *down* and one *up*; saying to the first beat, *Do, Re*, to the second, *Mi, Fa*.

[To be done.]

3. Considering each of these successions of beats as a bar of $\frac{2}{4}$ time, each number or syllable pronounced (and there were two to each beat) will be a *quaver*.

e. The last passage
will be written thus:



f. Make several successions of two beats as before, saying to the first beat, *Do, Re, Mi, Fa*, to the second *Sol, La, Si, Do*.

[To be done.]

4. Each syllable here will be a *semiquaver*.

g. The proportions of semiquavers to other notes was shown in the Time Table, Chap. XIII.

h. The last passage
will be written thus:



i. Let us read and *sol-fa* the following exercise; repeating from the dots many times.



The following Exercises are to be read in time, and may be *sol-fa*-ed.

EXERCISES FOR THE PRACTICE OF SEMIQUAVERS.



HUNTING THE HARE.

Round in Three Parts.

Composed by PURCELL

No. 3 Allegro.

1 Sir! pray be so good, Have you seen a boy

There he goes, hark, hark, a-way! He bursts a-cross the o-pen heath, We'll

O I'm spent, I've lost my breath, I'll lie down here and watch them pass, They

Run - ning like a hare to - wards the wood?

run him down be - fore he hides be - neath the wood.

lit - tle think a boy can hide in a tuft of grass.

2 Tom! pray blow the horn,
 Call them back again;
 See, he's left his cap upon that thorn.
 We're at fault—he's beat us all;
 I've found a print here in the clay,
 I know his shoe has three great nails—he's gone this way:
 Follow! hark! the rogue I see,
 I'm sure he can't climb up that wall,
 So you run there, and I'll run here; lest he beat us three.

EXAMINATION ON CHAPTER XLVI.

Q. How can a minor sixth be made major?—A.
 By putting a sharp before the upper note, or a flat
 before the lower.

How can a major sixth be made minor?—By put-
 ting a sharp before the lower note, or a flat before
 the upper.

What sort of a sixth is that between *Sol* and *Mi*?
 —A major sixth.

Between *Sol* and *Mi* ♭?—A minor sixth.

(Similar questions to be continued, ad lib.)

What note is a major sixth above *Fa*?—*Re*.

A minor sixth below *Mi*?—*Sol* ♯.

(Similar questions to be continued, ad lib.)

Beat a bar, containing two quavers and four
 semiquavers.—[To be done, and similar exercises,
 ad lib.]

PREPARATORY EXERCISES.

The following Exercises are to be read in time (and may be sol-fa-ed) like those in Chap. XVIII.

Ex. 1

Ex. 2



Example 2 is a single staff in 6/8 time with a treble clef. The melody consists of eighth and quarter notes, ending with a double bar line.

Ex. 3

Ex. 4

Ex. 5



Ex. 6



Ex. 7

Ex. 8

Ex. 9

Ex. 10

O COME YE INTO THE SUMMER WOODS!

The Words by MARY HOWITT.

The Melody by BOEELDIEU.

No. 1 Andante Grazioso. *mf*

1st Part.

mf O come ye in - to the sum-mer woods! There, ent'reth no an-

2nd Part.

mf O come ye in - to the sum-mer woods! There, ent'reth no an-

3 & 4 Parts.

Come, come, come,

noy; All green - ly wave the chest-nut leaves, And the earth is full of

noy; All green - ly wave the chest-nut leaves, And the earth is full of

fp come, come, come, come,

1st time. *p* 2nd time. *f*

joy: O joy: I can-not tell you half the sights Of beau-ty you may

1st time. *p* 2nd time. *f*

joy: O joy: I can-not tell you half the sights Of beau-ty you may

1st time. 2nd time. *f*

come, come: I can-not tell you half the sights Of beau-ty you may

[VOCAL]

see; The bursts of gold - en sun - shine, And ma - ny a sha - dy

tree. O come ye in - to the sum - mer woods! There, ent'reth no an-

noy; All green-ly wave the chest-nut leaves, And the earth is full of

joy, And the earth - - is full - - - of joy. - -

SANCTUS.

No. 2 Grave.

Composed by JOHN HULLAH.

No. 2 (*Sixths*), present Lesson.

1st Part. *p* Ho - ly, ho - ly, Lord God of

No. 5 (*Fifths*), Chap. XLII.

2nd Part. *p* Ho - ly, ho - ly, ho - ly, Lord God of

No. 2 (*Fifths*), Chap. XLIV.

3rd Part. *p* Ho - ly, ho - ly, ho - ly, ho - ly, Lord God of

Cres. *Dim.* *f*
hosts; Heaven and earth are full of Thy glo - - - ry. Glo - ry

Cres. *Dim.* *f*
hosts; Heaven and earth are full of Thy - - glo - ry. Glo - ry

Cres. *Dim.* *f*
hosts; Heaven and earth are full of Thy glo - ry. Glo - ry

be to Thee, to Thee, Oh Lord most high. - -

be to Thee, Oh Lord - - - - - most high. - -

be to Thee, to Thee, Oh Lord most high. - -

[VOCAL]

EXAMINATION ON CHAPTER XLVII.

Q. Is $\frac{6}{8}$ time common or triple?—A. Common time.

What sort of common time?—Compound common time.

How many beats are to be made in a bar?—Either six or two.

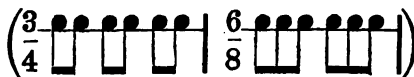
When do we make six beats in a bar?—When the time is slow.

What is each beat worth then?—A quaver.

What is the value of each beat, where there are two in a bar?—A dotted crotchet.

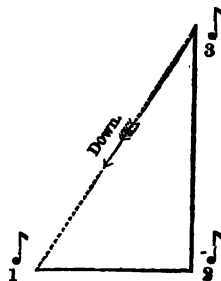
Beat a bar containing six quavers.—[To be done, and any of the Exercises above in a similar manner.]

Beat a bar containing six quavers, first in $\frac{3}{4}$ time, then in $\frac{6}{8}$.—[To be done.]

CHAPTER XLVIII. SIXTHS—continued.— $\frac{3}{8}$ TIME.

Prepare Large Sheets Nos. 14 and 29.

1. $\frac{3}{8}$ TIME is to be beaten like $\frac{3}{4}$ time (see Chap. XLII.); three beats in each bar,—each beat, however, being worth a quaver.



The following Exercises are to be read in time, and may be sol-fa-ed.



The Teacher will direct attention to the fact that the four Exercises above consist of the same notes, and produce the same effect as the four first Exercises on $\frac{3}{4}$ time in Chap. XLII.

2. A bar of $\frac{3}{8}$ time (worth ♩), and a bar of $\frac{3}{4}$ time (worth ♩), though different in form, are alike in effect. As the ♩ of the former is to the ♩ of the latter, so are the ♩ and ♩ of the former to the ♩ and ♩ of the latter. GRAMMAR.]

THE LABOURER'S SLEEP.

Composed by JOHN SCOTLAND.

In Three Parts, with No. 1 (*Sevenths*), Chap. XLIX., and No. 2 (*Octaves*), Chap. L.

No. 1 Andante.

Light - ly tread, the sleep of toil, Dreams nor spec - tral

vi - gils spoil: Calm - ly as the moon - beams fall

On his lone - ly cot - tage wall;

Sleeps the la - b'rer; on his ear Na - ture's mu - sic

through the trees Trem - bles from the mid - night breeze.

 $\frac{2}{4}$ TIME—resumed.

a. " $\frac{2}{4}$ time is to be beaten in two ways." (Chap. XLVI., Par. 2.) We will now proceed to the practice of the *second* method.

b. Make several successions of four beats (down, left, right, up; as usual in C time), saying, *Do, Re, Mi, Fa*, a syllable to each beat. [*To be done.*] Considering each succession as a bar of $\frac{2}{4}$ time, each will be worth a *quaver*. The last passage will be written thus:—



The class will now return to Chap. XLVI., and practice the preparatory exercises on semiquavers, and the song "Oh lightly," making four beats in a bar. The movement both of exercises and song will, of course, be considerably slower than before.

After the preparatory exercises have been read, the Teacher will direct attention to the fact that they consist of the same notes as Exercises 1, 2, 5, 6, on quavers, in Chap. XV.

3. A bar of $\frac{2}{4}$ time (worth a O), and a bar of C time (worth a O), though different in *form*, are alike in *effect*. As the J of the former is to the O of the latter, so are the J , J , and J of the former, to the J , J , and J of the latter.

KYRIE ELEEISON.

Composed by JOHN HULLAH.

No. 2 Andantino.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

AFTER THE TENTH COMMANDMENT.

Andantino.

Lord, have mer - cy up - on us, and write all these Thy laws in our hearts, we be - seech Thee.

Lord, have mer - cy up - on us, and write all these Thy laws in our hearts, we be - seech Thee.

Lord, have mer - cy up - on us, and write all these Thy laws in our hearts, we be - seech Thee.

SOLFEGGIO.

Composed by DURANTE.

No. 3 Moderato.

1st
Part.2nd
Part.

[VOCAL]



EXAMINATION ON CHAPTER XLVIII.

Q. How is $\frac{3}{8}$ time to be beaten?—A. With three beats in a bar.

What is the value of each beat?—A quaver.

How many beats will there be to a crotchet in $\frac{3}{8}$ time?—Two.

To a dotted crotchet?—Three.

How many semiquavers will there be to each beat?—Two.

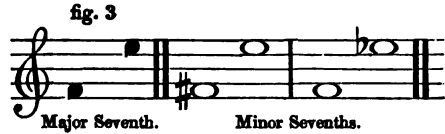
Beat a bar containing six semiquavers.—[To be done, and similar exercises, ad lib.]

When four beats are made in a bar of $\frac{2}{4}$ time, what is the value of each?—A quaver.

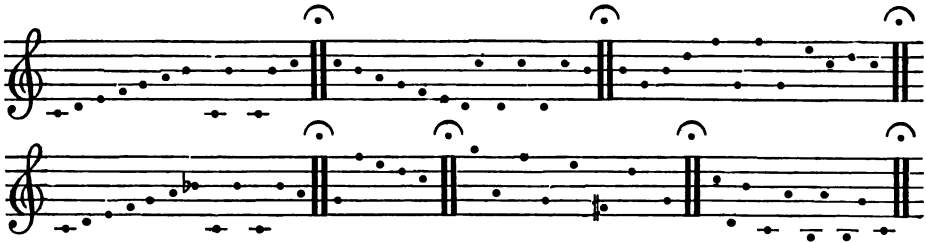
Bear a bar of $\frac{2}{4}$ time, containing a crotchet and two quavers.—[To be done, and similar exercises, ad lib.]

CHAPTER XLIX. SEVENTHS—*resumed.**Prepare Large Sheets Nos. 14 and 29.**The Teacher will examine the class on the interval of the Seventh.—(See Chap. XXI.)*

1. A MINOR seventh may become major, or a major seventh minor, by placing a sharp or flat before *one* of the notes composing it.



a. Let us examine the examples of sevenths at the head of this Chapter.—[To be done.]

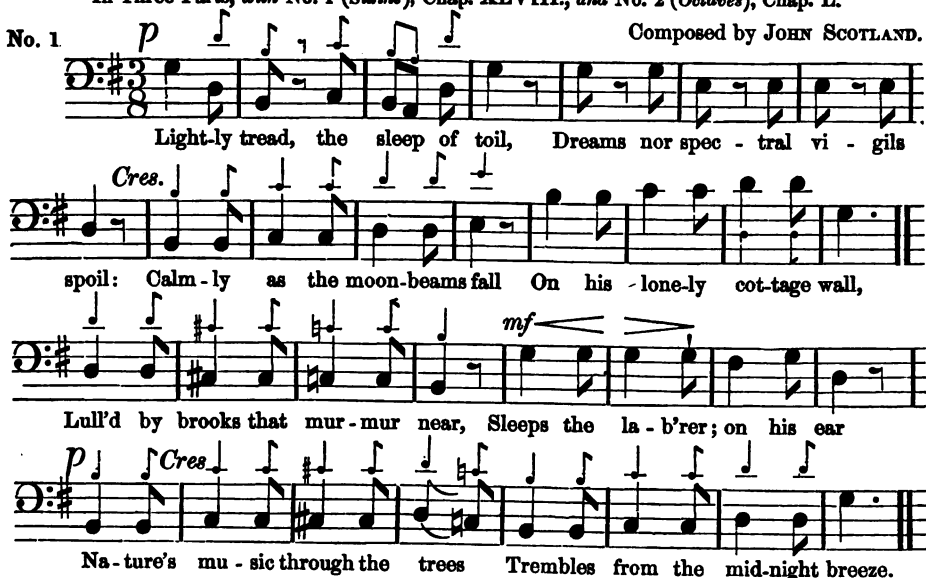
The Teacher will then touch on his hand the following or any similar passages for the class to sol-fa.

THE LABOURER'S SLEEP.

In Three Parts, with No. 1 (*Sixths*), Chap. XLVIII., and No. 2 (*Octaves*), Chap. I.

No. 1

Composed by JOHN SCOTLAND.



[VOCAL]

ROUND.

Composed by DR. HAYES.

No. 2

Andantino.

1 Hail, Eng - lish yew, that throw'st thy so - lemn

2 Sweet i - vy, clam - ber o'er the stone, and

3 A - mong thy leaves the names of sires we

shade Up - on the tombs where English hinds are laid;

twine With wild hedge ros - es and the cot - tage vine;

read, Whose mem' - ry lives in many an honest deed.

TRIPLETS.

2. Three notes performed in the same time as two of the same shape,—as in the time of , or in the time of , form what is called a *triplet*. A triplet has, generally, over or under it a figure of 3.

Touch one of the examples below.

b. The lower line of Exercise 1 consists entirely of *triplets* . I will read the two lines in succession, making two beats (at the same pace) in each bar; you will observe, that each three notes (triplet) in the lower line, takes the same time as each *two* in the upper line.

To be done.

Ex. 1

c. Let us read in time Ex. 2.—[To be done.]

Ex. 2 Allegro.



3. A bar of $\frac{2}{4}$ time, containing two triplets, has precisely the same effect as a bar of $\frac{6}{8}$ time.

SOLFEGGIO FOR THE PRACTICE OF TRIPLETS.

No. 3 *This Solfeggio is a variation of No. 2, Chap. XXXIII.*

Composed by WILHEM.

Allegro.



[VOCAL]

The musical score is divided into six systems, each with two staves. The first four systems contain various musical exercises, including triplets and slurs. The fifth system is marked *Rallentando. e Diminuendo.* and the sixth system is also marked *Rallentando e Diminuendo.*

EXAMINATION ON CHAPTER XLIX.

Q. How is a minor seventh to be made major?—
A. By putting a sharp before the upper note, or a flat before the lower.

How is a major seventh to be made minor?—By putting a flat before the upper note, or a sharp before the lower.

What sort of seventh is that between *Do* and *Si*?—Major.

What is the *minor* seventh above *Do*?—*Si* flat.

What is the minor seventh below *Si*?—*Do* sharp. [*Similar questions to be continued, ad lib.*]

What is a triplet?—A group of three notes to be sung in the time of two of the same kind.

Beat a bar of $\frac{2}{4}$ time containing two triplets.—[*To be done.*]

Beat a bar containing a crotchet and a triplet.—[*To be done.*]

Beat a bar containing two quavers and a triplet.—[*To be done, and similar exercises, ad lib.*]

CHAPTER L. OCTAVES—*resumed.*

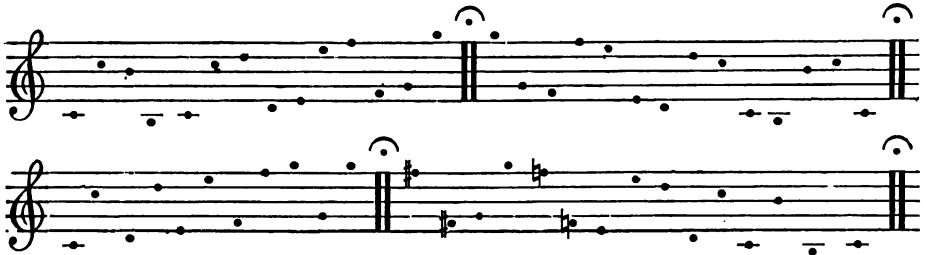
Prepare Large Sheet No. 14.

Before commencing the study of this Chapter, the Teacher will examine the Class on the interval of the Octave. (See Chap. XXIII.)

1. THERE is but one kind of octave in the diatonic scale. (See Chap. XXIII.) When *one* of the notes forming an octave is preceded by a sharp or flat, the interval is *chromatic*.

a. Chromatic intervals will form the subject of future consideration.

The Teacher will touch on his hand the following or any similar passages for the class to sol-fa.



2. The song No. 1 is in $\frac{6}{8}$ time: $\frac{6}{8}$ time may be beaten in two ways. If the movement be slow, *six* beats are to be made in each bar; if quick, only two. (See Chap. XLVII.)

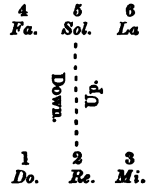
b. We will proceed now to the practice of the *second* method.

c. make several successions of *two* beats in the direction of this figure, one down and one up; saying, *One, Two, Three*, to the first (the down) beat, and *Four, Five, Six*, to the second (the up) beat.

[To be done.]

d. Now again; saying, *Do, Re, Mi; Fa, Sol, La.*

[To be done.]



The Class will now return to Chap. XLVII. and practise the preparatory exercises, and the song, "O come ye," making two beats in a bar. The movement both of the exercises and song will of course be considerably quicker than before.

HARVEST HOME.

No. 1 Score.

Old English Melody.

Andantino.

1st Part.

2 The har - vest moon is in the sky, The West seems all on
The barn is full, the feast is spread, The squire and hind are

2nd Part.

The har - vest moon is in the sky, The West seems all on
The barn is full, the feast is spread, The squire and hind are

3rd Part.

The har - vest moon is in the sky, The West seems all on
The barn is full, the feast is spread, The squire and hind are

[VOCAL]

fire, on fire, The corn shall all be housed and dry Be - fore the light ex-
there, are there, And bare is many an au - burn head, And bare the thin gray

fire, on fire, The corn shall all be housed and dry Be - fore the light ex-
there, are there, And bare is many an au - burn head, And bare the thin gray

fire, on fire, The corn shall all be housed and dry Be - fore the light ex-
there, are there, And bare is many an au - burn head, And bare the thin gray

pire, ex - pire; From ev' - ry field the wa - gons come With sheaves piled fast and
hair, gray hair: Great God! they say, whose har - vests come Thy chil - dren here to

pire, ex - pire; From ev' - ry field the wa - gons come With sheaves piled fast and
hair, gray hair: Great God! they say, whose har - vests come Thy chil - dren here to

pire, ex - pire; From ev' - ry field the wa - gons come With sheaves piled fast and
hair, gray hair: Great God! they say, whose har - vests come Thy chil - dren here to

high, The reap - ers shout the harvest home, The har - vest home, we cry, we cry.
feed, Oh, bring us to that harvest home, Where we shall ne - ver need! not need!

high, The reap - ers shout the harvest home, The har - vest home, we cry, we cry.
feed, Oh, bring us to that harvest home, Where we shall ne - ver need! not need!

high, The reap - ers shout the harvest home, The har - vest home, we cry, we cry.
feed, Oh, bring us to that harvest home, Where we shall ne - ver need! not need!

3
The moon beams like a lamp on high
Before *the* great barn door,
And by her light the song they ply
Upon *the* thresher's floor:
"Labour hath a sweet reward
In health, and strength, and sleep,
Which oft forsake the mightiest lord,
With lowly hands *to keep.*"

4
Let every man that housed the corn
Pour out *the* nut-brown ale,
And pledge on high from each full horn
The sickle and *the* flail.
The arms the standing corn that reap
May be their country's shield,
From foes their island home to keep
Upon *the* battle field.

Those words printed in *italics* should be repeated in singing.

THE LABOURER'S SLEEP.

Composed by JOHN SCOTLAND.

No. 2 Score. No. 1 (*Sixths*), Chap. XLVIII.

1st Part. *p* Light - ly tread! the sleep of toil, Dreams nor spec - tral
 No. 2 (*Octaves*), present Lesson.

2nd Part. *p* Light - ly tread! the sleep of toil, Dreams nor spec - tral
 No. 1 (*Sevenths*), Chap. XLIX.

3rd Part. *p* Light - ly tread! the sleep of toil, Dreams nor spec - tral

Cres. *p*
 vi - gils spoil: Calm - ly as the moonbeams fall On his

Cres. *p*
 vi - gils spoil: Calm - ly as the moonbeams fall On his

Cres. *p*
 vi - gils spoil: Calm - ly as the moonbeams fall On his

lone - ly cot - tage wall,

pp
 lone - ly cot - tage wall, Lull'd by brooks that mur - mur near,

pp
 lone - ly cot - tage wall, Lull'd by brooks that mur - mur near,

[VOCAL]

mf Sleeps the la - b'r'er; on his ear *p* Na - ture's mu - sic *Cres.*

mf Sleeps the la - b'r'er; on his ear *p* Na - ture's mu - sic *Cres.*

mf Sleeps the la - b'r'er; on his ear *p* Na - ture's mu - sic

f through the trees Trem - bles from the mid - night breeze.

f through the trees Trem - bles from the mid - night breeze.

fp through the trees Trem - bles from the mid - night breeze.

THE MILLER'S ROUND.

No. 3 Allegro Moderato.

Composed by NARES.

1 At the har - vest home bid the plough good speed; - -

2 God bless the reap - er with his sheave,

3 Oh, Ho! - - - Say you so; The

Hey for the man that scat - ters the seed.

O may the thresh - er ne - - - ver grieve.

corn will make the mill to go, The corn will make the mill to go.

LEAVING PORT.

No. 4

Composed by WILHEM.

Moderato.

1st Part.

1 Up heave! the an chor's weight, the an - chor's
2 What ho! the shoals are nigh, the shoals are

2nd Part.

Up heave! the an - chor's weight,
What ho! the shoals are nigh,

3rd Part.

Up heave! the an - chor's weight,
What ho! the shoals are nigh,

weight, By which the good ship rides; Up heave! she hath her freight, she hath her
nigh, Themists are gathered round; Look out, and list on high, and list on

By which the good ship rides; Up heave! she hath her freight,
The mists are ga-ther'd round; Look out! and list on high

By which the good ship rides; Up heave! she hath her freight,
The mists are ga-ther'd round; Look out! and list on high

freight, And fair are winds and tides. What see'st thou now, main-top - mast
high For ei - ther sight or sound. Can'st see or hear, main-top - mast

And fair are winds and tides. What see'st thou
For ei - ther sight or sound. Can'st see or

And fair are winds and tides. What see'st thou
For ei - ther sight or sound. Can'st see or

[VOCAL]

boy? I see the fog-bank on the sea. Heave a - way! heave a -
 boy? Look out! a ves - sel may be near. Ship a - hoy! ship a -

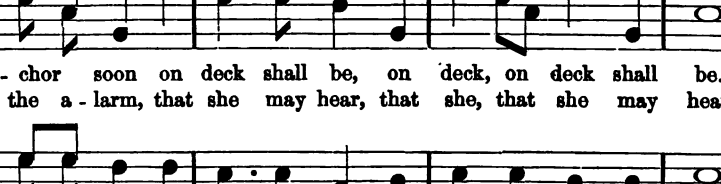
now? I see the fog-bank on the sea. Heave a - way! heave a-way! heave a -
 hear? Look out! a ves - sel may be near. Ship a - hoy! ship a-hoy! ship a -

now? I see the fog-bank on the sea. Heave a - way! heave a-way! heave a -
 hear? Look out! a ves - sel may be near. Ship a - hoy! ship a-hoy! ship a -

way! heave a - way! heave a - way! The
hoy! ship a - hoy! ship a - hoy! Ring,

way! heave a-way! heave a - way! heave a-way! heave a - way! heave a-way! The
hoy! ship a-hoy! ship a - hoy! ship a-hoy! ship a - hoy! ship a-hoy! Ring,

way! heave a-way! heave a - way! heave a-way! heave a - way! heave a-way! The
hoy! ship a-hoy! ship a - hoy! ship a-hoy! ship a - hoy! ship a-hoy! Ring,



an - chor soon on deck shall be, on deck, on deck shall be.
ring the a - larm, that she may hear, that she, that she may hear.

an - chor soon on deck shall be, on deck, on deck shall be.
ring the a - larm, that she may hear, that she, that she may hear.

an - chor soon on deck shall be, on deck, on deck shall be.
ring the a - larm, that she may hear, that she, that she may hear.

EXAMINATION ON CHAPTER L.

How many kinds of octaves are there in the diatonic scale?—Only one.

Of what number of tones and semitones does it consist?—Of five tones and two semitones.

How is $\frac{6}{8}$ time to be beaten when the movement is quick?—With two beats in a bar, one down, and one up.

What will each beat be worth in this case?—A dotted crotchet; or a crotchet and a quaver; or three quavers.

In what scale is No. 1 of this Chapter?—In *Re*.

In what scale is No. 2?—In *Fa*.

In what other scale might it be, judging from the signature only?—In *Re* minor.

How do you know it is not in *Re* minor?—Because there is no *Do* \sharp near the beginning or end, or indeed in the piece at all; and because all three parts begin and end with notes of the chord of *Fa*.

In what time is No. 2?—In simple triple time.

How many beats do you make in each bar of this time?—Three.

What is the value of each beat in No. 2?—A quaver.

In what scale is No. 3?—In *Fa*.

In what time is it?—In alla breve time; excepting

the last four bars of the third line, which are in compound common time of six crotchets in a bar.

How many beats did we make in each of these four bars?—Two.

What was the worth of each beat?—Three crotchets; or a minim and a crotchet; or a dotted minim.

Could we beat a bar of $\frac{6}{4}$ time in any other way?—Yes; with six beats.

What would be the worth of each beat in that case?—A crotchet.

Is the interval between these two notes



a diatonic interval?—No; a chromatic interval.

Have you ever studied or practised any chromatic intervals?—Yes, one; the chromatic semitone.

What is a chromatic semitone?—The interval between any given note, and that same note raised by a sharp or lowered by a flat.

Give an example.—From *Do* to *Do* \sharp is a chromatic semitone; or from *Re* to *Re* \flat ; or from *Sol* \sharp to *Sol* \natural .

END OF THE FIRST COURSE.

APPENDIX.

THE DO CLEF.

THE power of singing music written in the *Do* clef, in one or other of its positions, is necessary to every singer. The use of the *Do* clef among composers of classical music, whether Foreign or English, is universal, and the many attempts made to supersede it have been hitherto without success.

Music printed otherwise than in the proper clefs is always unbecoming to the eye of a musician, and, what is of much more importance, *difficult* to print or write, and *to read*. Worse than all, there is constant danger of the intentions of the composer being frustrated by incorrect performance of his music.

The usual mode of avoiding the use of the *Do* clef is to write the Alto or Tenor voice parts *an octave higher* than they are *intended to be sung*; the result being often that they are *sung as they are written*, whereby the leading melody (if there be one) becomes an inner part; and the harmony, perhaps constructed with the utmost skill and taste, is *by inversion of the parts* made to violate all the principles of musical composition. For example; the following Kyrie is a beautiful specimen of English Ecclesiastical Music.

KYRIE ELEEISON.

No. 1

Composed by TALLIS.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

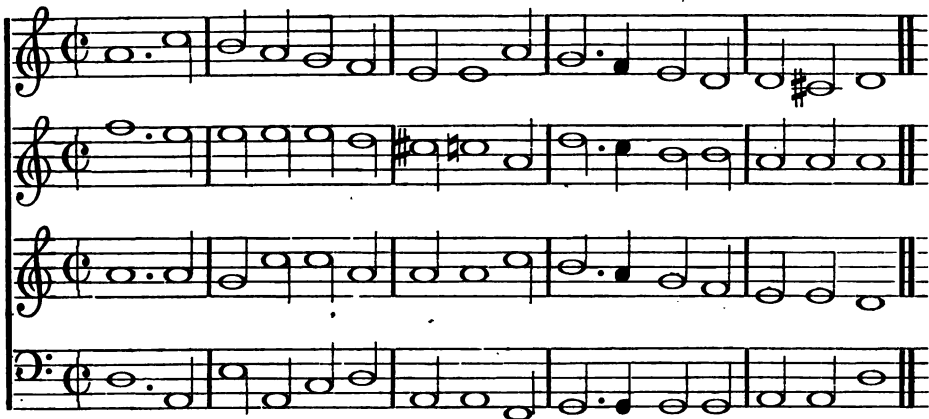
Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

GRAMMAR.]

With the Alto and Tenor parts on the Treble stave, it would appear thus:—

No. 2



Allowing, for a moment, the possibility of such a composition being attempted, or ever sung correctly, by persons incapable of the very small amount of application necessary for the study of any clef, it would in all likelihood be sung *as written*; and, not to speak of the Alto becoming the upper part, in the third bar, (the effect of which, as designed by the composer, is exquisitely beautiful,) the most flagrant violations of musical propriety would occur.

This will be better understood by compressing the two scores, each into two lines.

KYRIE.

No. 3 (Repetition of No. 1.)

As composed by TALLIS.

1 2 3 4 5

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

No. 4 (Repetition of No. 2.)

1 2 3 4 5

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

Lord, have mer-cy up-on us, and in-cline our hearts to keep this law.

The Teacher should point out the consecutive fifths in Bar 4, and those between Bars 3 and 4 produced by the crossing of the parts even in the original, but made more prominent by inversion.

[VOCAL

Sometimes another description of inversion occurs in musical performance, arising, however, from the same cause, the desuetude of the proper clefs; the Melody is sung *an octave lower than written*, and the Bass *at its proper pitch*. In this case the Melody is generally *below the Bass**.

In the foregoing work the necessity for providing for the practice of every kind of voice *in the same class*, has necessitated the use of the *Sol* clef almost entirely. But it is a striking feature in the construction of the pieces, that even if the higher parts be sung an octave lower than they are written, or the lower parts an octave higher, no inversion *injurious to the effect* will be produced.

The staves most necessary to be studied after the Treble and Bass are, for women, the Soprano and Alto; and for men, the Alto and Tenor.

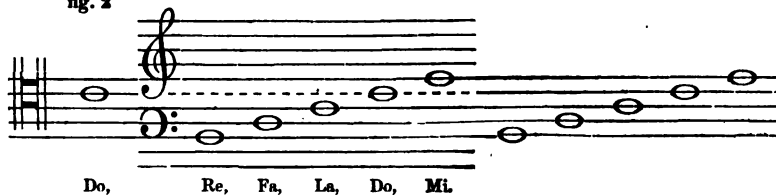
In the first study of the Alto, Tenor, or any other new stave, everything depends on considering it as a *part of the great stave* of eleven lines, in Chap. XLIII. For example, a glance at the great stave will show that the 4th and 5th lines of the Alto stave are the 1st and 2nd of the Treble stave; that the 1st and 2nd lines of the Alto are the 4th and 5th of the Bass; and that the 3rd line of the Alto is the *dotted line* of the great stave, which connects the Treble and Bass together.

fig. 1



Again; the 5th line of the Tenor stave is the 1st of the Treble; the 1st, 2nd, and 3rd lines of the Tenor are the 3rd, 4th, and 5th of the Bass; and the 4th line of the Tenor is the *dotted line* of the great stave.

fig. 2



Separate exercises are not necessary for the practice of the Alto, Tenor, or any unaccustomed stave; inasmuch as we may change the clef and alter the signature of any piece of music, as in the following trio; the Bass (*i. e.*, the lowest part) of which is a Major Scale. It may be sung in *Do* by using the Treble clef; in *Re*, by using the Alto clef; in *Sib* by using the Tenor clef; and in *Mi* by using the Bass clef.

* The reader, perhaps not much used to amateur performance of concerted music, may incline to consider these cases extreme or exaggerated. The writer may be permitted to support his position by a fact. He once heard the Finals to one of Mozart's Operas sung *entirely by female voices*! There are (besides three Soprano parts), a Tenor part, and three Basses, all of which were printed in the Treble clef. The writer remembers being requested by the person officiating as conductor, to add to the harmony by singing the Tenor, which, in such a case, would have been for the most part below the Basses. The rehearsals for this, in every way astonishing performance, had, he was told, occupied several months, the parts having been learnt by ear, by being played on the piano-forte.

The Teacher will point out the different clefs and signatures, and make the class read and solfa the Exercises from any or all of the clefs.

MAJOR SCALE HARMONIZED.

No. 6


WILHEM.


Three staves of musical notation for a Major Scale Harmonized exercise. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff has a 'Cres.' marking above the first measure and a 'Dim.' marking above the eighth measure. The second staff has a 'Cres.' marking above the first measure and a 'Dim.' marking above the eighth measure. The third staff has a 'Cres.' marking above the first measure and a 'Dim.' marking above the eighth measure. The notes are: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Dynamics include mf, ff, and pp.


Any piece may be practised in this manner, and the complex look of the above example avoided, merely by *imagining* the clef altered, and the signature changed. The following pieces are recommended for practice in this method. They should all be carefully *read in time* before being solfaed.

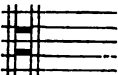
* Governed by the Tenor clef, this note will be Mi natural.

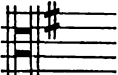
FOR THE PRACTICE OF THE ALTO STAVE.

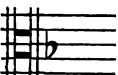
No. 1, Chap. XXXII., clef and signature thus: .. 

The 1st Part of No. 2, Chap. XXXIII. 

The 1st Part of No. 4, Chap. XXXIV... .. 


No. 2, Chap. XXXVII. 


No. 2, Chap. XXXVIII. 


No. 3, Chap. XXXVIII. 

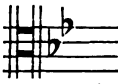
And any others, of which the notes are not too low on the stave to be sung conveniently by women's voices.

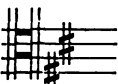
FOR THE PRACTICE OF THE TENOR STAVE.

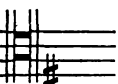
No. 3, Chap. XXIX., clef and signature thus: .. 

No. 1, Chap. XXXII. 

No. 4, Chap. XXXII. 

No. 2, Chap. XXXIV. 

No. 5, Chap. XXXV. 

No. 4, Chap. XXXVIII. 

And any others, of which the notes are not too low on the stave to be sung conveniently, so transposed.

GRAMMAR.]

The aversion felt by many amateurs to the use of the *Do* clef proceeds for the most part from their not understanding its use and principle. The difficulty in the practice of it proceeds almost entirely from the vicious custom (adopted even by some teachers) of considering notes on the Alto or Tenor stave as *written a note higher or lower* than they are to be sung. If this notion, utterly wrong in theory, and most perplexing in practice, be once entertained by a pupil, the teacher will find it very difficult to explain the ancient and beautiful theory of the stave developed in Chap. XLIII. Properly studied, all clefs are equally easy to sing or play from, and the many attempts to abolish them have been resisted by all great musical theorists; as tending, for the sake of saving a very little trouble to the student, to make music a mass of confusion, by corrupting and destroying the integrity of the stave, which, of whatever improvements it may be capable—and, indeed, they are very questionable—is the growth of centuries, and has become a universal language.

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